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If variety is the spice of life, it is equally true that variety prevents satiety, and this is a lucky thing in itself, for if this were not so, what would become of a hapless Berlin music critic who has to attend two or more concerts each day in the week, Sunday not excluded? Variety, however, we have had last week, and plenty of it, hence I shall not grumble over the multitudinousness of musical entertainments, especially as the season is young yet.

Martha Schereschewsky is a contralto with a pleasant and well cultivated voice, good pronunciation and fairly musical delivery. She gave a well attended and well criticized concert in Bechstein Hall, and was assisted by Frau Anna von Pilgrim, a comely violinist, who, among other things, performed the Tartini G minor sonata with sufficient but a little fat technic (just about as Ferdinand Q. Dulcken played the piano in his younger days), and with good, round tone and nearly always clear intonation, even in the double stoppings, which she took with a carefulness that at moments jeopardized the ensemble with the accompanist, who was Herr Waldemar Sacks.

Raimund von Zur Muehlen was my next victim, or perhaps I was his, on the same evening. Last year he announced here no less than three or four vocal recitals, of which he gave—none. This season he seems to be more prompt, or more reliable of voice, for, when I arrived at the Singakademie, I found not only a full house, but Zur Muehlen actually did sing. As usual, the ladies were the most enthusiastic element in the audience. What they see in his or Wuellner's singing I am at a loss to understand; but there must be something in the effeminate, semi-pathological, not to say hermaphroditical, sort of delivery of both these men which excites their fancies, and which the more healthy and less morbid minds of men do not feel or understand. Last year I likened the singing of von Zur Muehlen to that of a ladies' tailor. I am aware of the fact that this is really no criticism at all, and, moreover, I have never heard a ladies' tailor sing. But I am sure that if one of that honorable guild could sing it could only be with a tenor voice of the Zur Muehlen flavor, and with his affected, stilted delivery.

I am bound to state, according to strict truth, that Zur Muehlen greatly pleased many of his listeners, especially in Weingartner's artificial setting of Heine's Wallfahrt nach Kevlaar, in the old English song, "Oh, Where Do Fairies," which I heard much better sung by Plunket Greene, and in two French songs by Chaminade and Bernberg, which he phrased with much taste. Schumann's "March Violets," which he sang with cunning humor but not the best of voice, was redemanded, and some encores after the final selections, three Lieder by Wilhelm Berger, were insisted upon.

After these two concerts I went into the Royal Opera House and heard the entire third act of "Die Meistersinger," with Herr Franz Schwarz as Hans Sachs, and Herr Ernst Kraus as Walter von Stolzing. The latter artist you will soon have among you again, and, provided you attend a performance of the "Meistersinger" by the Danubius Opera Company, you will have a chance to admire the tenor's fresh, strong voice and chivalresque style of representation. After his return from the United

part is very sympathetic and carefully worked out as to detail. But then you have heard and seen Schwarz in the United States only a season or two ago, so what's the use of my describing him to you. Always excellent, although, of course, I heard little of him in the third act, was Lieban as David. This artist has recently had a slight spat with Count Hochberg and has tendered his resignation, which, of course, was not accepted. Then he wrote a registered letter to His Majesty the Emperor. Whether William II. ever read it I don't know. Certain it is, however, that he did not reply to our little tenor. He would have much more to do than he has on his hands now if he would deign to answer all the complaints of artists. He is a very busy monarch as it is and only a tenor could hit upon the idea of writing him a personal letter and send it—registered.

Frl. Hiedler was Eva and Frau Goetze, Magdalena. Weingartner conducted and chorus and orchestra were brilliant.

Prof. Heinrich Barth, the *primus omnium* among resident pianists, has relinquished appearing in public, excepting on very rare occasions, when he will place his pianism into the service of charity. You have to get up pretty early, therefore, and that even on a Sunday, if you want to hear him play the piano. I did so last Sabbath day, when Barth condescended to play before a few invited personal friends and admirers at his cheery home in the Kurfürstenstrasse.

I had no cause to regret my early rising, for the way in which I heard the Brahms F minor sonata performed was a revelation and would have been worth a trip to Potsdam. Schumann's Carnival, with the finest and most artistic delineation of each little scene depicted by the composer, was the second treat. The last group on the program consisted of the Schumann F major Nachtstück, the Rubinstein G major barcarolle, Henselt's berceuse and the Liszt "Don Juan" abomination. Nobody outside of Rosenthal plays this dreadful nightmare for the piano with the technic and brilliancy that Barth brings to bear upon it. Of course the hearers were enthusiastic and Sunday dinner tasted all the better after the consciousness of having first attended a piano recital.

Sunday evening was also taken up with music. It is too bad that in a country which has lately enforced upon everybody English and American Sunday restfulness, and where the Sunday laws are now enforced with great rigidity, where every barber and each servant girl has his or her Sonntagsruhe, the poor, hard-worked music critic is the only one exempt from repose.

I should have struck and missed the second Joachim Quartet evening, which took place last Sunday night, if it had not been for the fact that the program contained one string quartet which I wanted to hear, because I like it, and one which duty as well as curiosity called upon me to listen to simply because it was unknown to me. The former one was the F major quartet from Schumann's op. 41, which, as well as the Beethoven E minor quartet from op. 59, was, as usual, exquisitely performed by master Joachim and his associates.

The novelty was a string quartet in D minor by C. Villiers Stanford, and I should not now walk ten steps away from my warm stove to hear the work of the Irish composer performed over again. It is thoroughly uninteresting and machine made in form and workmanship, with absolutely no inspiration except such as can be found much easier and more originally expressed by Mendelssohn and old man Handel. It is strange how the British composer, together with the English nation, cling to these two ideals.

This was the week of the fiftieth anniversary of Felix Mendelssohn's death (November 4, 1847, as Sir George Grove and Henry E. Krehbiel will corroborate upon consultation), and in nearly all the programs from last Monday on up to last night a commemoration of the event was observable.

It began with the first concert of the Philharmonic Chorus, for the program of which Kapellmeister Siegfried Ochs chose in admirable juxtaposition scenes from Gluck's classico-plastic opera "Orpheus," the first work in which the master put into operation his reformatory ideas concerning opera, and Mendelssohn's romantic and

means. He was really the first forerunner of Richard Wagner, not only with regard to his musico-dramatic ideas of opera, but also the way in which he began to execute them.

The Philharmonic Chorus sang "Orpheus" in Italian in order to maintain unity of reproduction with the principal soloist, Mlle. Camilla Landi, who sang the part of Orpheus. She has a very pleasant, highly cultivated alto voice, phrases musically and is, generally speaking, an excellent exponent of the bel canto style of singing, but for the title role in Gluck's opera the voice is not powerful nor intense enough, and Mlle. Landi lacks breadth of conception as well as passion or deeper feeling. She sang artistically from a purely local viewpoint, but from a musical one she was disappointing. So was Miss Betsy Schot, who has neither the voice nor the method necessary for the music allotted to Eurydice. Miss Schot is a pupil of the Hochschule, and that royal institution has yet to show us the first good vocal artist that ever emanated from its sacred precincts.

Satisfactory and pleasing alike was the fresh soprano voice of Frau Jeannette Grumbadier de Jong in the short musical utterances of Amor, but she could not repress from my memory the remembrance of Miss Dilthey, who sang the part of the little love god, and looked it, too, at the New York productions of Gluck's "Orpheus" by the defunct National Opera Company, when Hastreiter was the incomparable Orpheus and Emma Juch the divine Eurydice.

Much better than the "Orpheus" soloists were those that sang in "Die Walpurgisnacht." Frl. Therese Behr, from Mayence, has both timbre and volume in her well trained alto voice; Heinrich Grahl, the tenor, was in acceptable vocal condition, but above all Carl Scheidemann, from Dresden, sang the baritone soli with big, sonorous and most manly voice, as well as really superb diction and telling delivery. He shared the applause of the evening with Herr Siegfried Ochs, who showed in the "Walpurgisnacht" that Felix Mendelssohn, if intelligently performed, is by no means antiquated, though he has of late been somewhat unduly neglected. Mendelssohn was not a genius, he just fell a trifle short of being one. He was, however, one of the world's greatest musical talents, and as such he has been at first as much overrated as he is now being underestimated. A reaction from both these extreme standpoints was and now is sure to follow.

A big audience attended this concert at the Philharmonic, and among the loudest and most enthusiastic applauders I noticed Prof. Jos. Joachim and Mr. "Robie" Mendelssohn, a direct descendant of Felix Mendelssohn, and, though he is a rich banker, he is one of the world's best violoncellists.

I could not attend the second sonata soirée of Messrs. Bos and Van Veen, as it occurred on the same evening as the above described concert. I want to mention, however, that the program contained, besides the fairly well-known violin and piano sonata in C minor, by Grieg, two other sonatas which have not as yet been frequently performed. These were Emil Sjogren's second violin sonata, op. 24, in E minor, which is praised by some of my Berlin confrères, and the B minor violin sonata, by Amanda Maier, a Scandinavian lady, who died in 1894 at the age of forty. The lady, a pupil of Reinicke, has written a piano trio, a violin concerto, a number of pieces for the piano and the sonata for violin and piano which received first prize at a competition, the judges for which were Gade, Hiller and Normann.

Miss Lydia Mueller, a soprano of agreeable voice and sound musical training, gave a concert "for a charitable object." Charity covered no multitude of sins in her case. The proceeds of the concert added the neat little sum of 500 marks to a fund which has been gathered for Oscar Eichberg, and which is said to have reached the quite decent figure of 10,000 marks. This proves that an honest, self-respecting critic in the course of time can secure a host of friends, and "friends in need are friends indeed." It is too bad that a man like Eichberg, for many years critic on the *Berliner Courier*, a vocal teacher of repute and composer of merit, should find himself in such a predicament when illness overtakes him, and yet such is actually the case. He is lame from paralysis and quite unable to do work of any sort, and he has to support a

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IF variety is the spice of life, it is equally true that variety prevents satiety, and this is a lucky thing in itself, for if this were not so, what would become of a hapless Berlin music critic who has to attend two or more concerts each day in the week, Sunday not excluded? Variety, however, we have had last week, and plenty of it, hence I shall not grumble over the multitudinousness of musical entertainments, especially as the season is young yet.

Martha Schereschewsky is a contralto with a pleasant and well cultivated voice, good pronunciation and fairly musical delivery. She gave a well attended and well criticized concert in Bechstein Hall, and was assisted by Frau Anna von Pilgrim, a comely violinist, who, among other things, performed the Tartini G minor sonata with sufficient but a little fat technic (just about as Ferdinand Q. Dulcken played the piano in his younger days), and with good, round tone and nearly always clear intonation, even in the double stoppings, which she took with a carefulness that at moments jeopardized the ensemble with the accompanist, who was Herr Waldemar Sacks.

Raimund von Zur Muehlen was my next victim, or perhaps I was his, on the same evening. Last year he announced here no less than three or four vocal recitals, of which he gave—none. This season he seems to be more prompt, or more reliable of voice, for, when I arrived at the Singakademie, I found not only a full house, but Zur Muehlen actually did sing. As usual, the ladies were the most enthusiastic element in the audience. What they see in his or Wuellner's singing I am at a loss to understand; but there must be something in the effeminate, semi-pathological, not to say hermaphroditical, sort of delivery of both these men which excites their fancies, and which the more healthy and less morbid minds of men do not feel or understand. Last year I likened the singing of von Zur Muehlen to that of a ladies' tailor. I am aware of the fact that this is really no criticism at all, and, moreover, I have never heard a ladies' tailor sing. But I am sure that if one of that honorable guild could sing it could only be with a tenor voice of the Zur Muehlen flavor, and with his affected, stilted delivery.

I am bound to state, according to strict truth, that Zur Muehlen greatly pleased many of his listeners, especially in Weingartner's artificial setting of Heine's Wallfahrt nach Kevlaar, in the old English song, "Oh, Where Do Fairies," which I heard much better sung by Plunket Greene, and in two French songs by Chaminade and Bernberg, which he phrased with much taste. Schumann's "March Violets," which he sang with cunning humor but not the best of voice, was redemanded, and some encores after the final selections, three Lieder by Wilhelm Berger, were insisted upon.

After these two concerts I went into the Royal Opera House and heard the entire third act of "Die Meistersinger," with Herr Franz Schwarz as Hans Sachs, and Herr Ernst Kraus as Walter von Stolzing. The latter artist you will soon have among you again, and, provided you attend a performance of the "Meistersinger" by the Damrosch Opera Company, you will have a chance to admire the tenor's fresh, strong voice and chevaleresque style of representation. After his return from the United States Herr Kraus will be numbered among the regular personnel of the Berlin Opera.

With the same end in view Herr Schwarz came from Breslau, and will appear here as "guest" in some of his principal parts. Among these he counts Hans Sachs as one of his best, and, though he has to conquer here the memories of Herr Betz, who, both vocally and histrionically, was one of the world's most famous representatives of Wagner's poet cobbler, Herr Schwarz was most successful and gained the applause of an audience that filled every seat in the house. His voice is also large and sonorous enough for the vast auditorium, and, aside from a slightly nasal tinge of tone in the upper register, it is of most pleasing quality. Schwarz's conception of the

part is very sympathetic and carefully worked out as to detail. But then you have heard and seen Schwarz in the United States only a season or two ago, so what's the use of my describing him to you. Always excellent, although, of course, I heard little of him in the third act, was Lieban as David. This artist has recently had a slight spat with Count Hochberg and has tendered his resignation, which, of course, was not accepted. Then he wrote a registered letter to His Majesty the Emperor. Whether William II. ever read it I don't know. Certain it is, however, that he did not reply to our little tenor. He would have much more to do than he has on his hands now if he would deign to answer all the complaints of artists. He is a very busy monarch as it is and only a tenor could hit upon the idea of writing him a personal letter and send it—registered.

Frl. Hiedler was Eva and Frau Goetze, Magdalena. Weingartner conducted and chorus and orchestra were brilliant.

Prof. Heinrich Barth, the *primus omnium* among resident pianists, has relinquished appearing in public, excepting on very rare occasions, when he will place his pianism into the service of charity. You have to get up pretty early, therefore, and that even on a Sunday, if you want to hear him play the piano. I did so last Sabbath day, when Barth condescended to play before a few invited personal friends and admirers at his cheery home in the Kurfürstenstrasse.

I had no cause to regret my early rising, for the way in which I heard the Brahms F minor sonata performed was a revelation and would have been worth a trip to Potsdam. Schumann's Carnival, with the finest and most artistic delineation of each little scene depicted by the composer, was the second treat. The last group on the program consisted of the Schumann F major Nachtstück, the Rubinstein G major barcarolle, Henselt's berceuse and the Liszt "Don Juan" abomination. Nobody outside of Rosenthal plays this dreadful nightmare for the piano with the technic and brilliancy that Barth brings to bear upon it. Of course the hearers were enthusiastic and Sunday dinner tasted all the better after the consciousness of having first attended a piano recital.

Sunday evening was also taken up with music. It is too bad that in a country which has lately enforced upon everybody English and American Sunday restfulness, and where the Sunday laws are now enforced with great rigidity, where every barber and each servant girl has his or her Sonntagsruhe, the poor, hard-worked music critic is the only one exempt from repose.

I should have struck and missed the second Joachim Quartet evening, which took place last Sunday night, if it had not been for the fact that the program contained one string quartet which I wanted to hear, because I like it, and one which duty as well as curiosity called upon me to listen to simply because it was unknown to me. The former one was the F major quartet from Schumann's op. 41, which, as well as the Beethoven E minor quartet from op. 59, was, as usual, exquisitely performed by master Joachim and his associates.

The novelty was a string quartet in D minor by C. Villiers Stanford, and I should not now walk ten steps away from my warm stove to hear the work of the Irish composer performed over again. It is thoroughly uninteresting and machine made in form and workmanship, with absolutely no inspiration except such as can be found much easier and more originally expressed by Mendelssohn and old man Handel. It is strange how the British composer, together with the English nation, cling to these two ideals.

This was the week of the fiftieth anniversary of Felix Mendelssohn's death (November 4, 1847, as Sir George Grove and Henry E. Krehbiel will corroborate upon consultation), and in nearly all the programs from last Monday on up to last night a commemoration of the event was observable.

It began with the first concert of the Philharmonic Chorus, for the program of which Kapellmeister Siegfried Ochs chose in admirable juxtaposition scenes from Gluck's classico-plastic opera "Orpheus," the first work in which the master put into operation his reformatory ideas regarding opera, and Mendelssohn's romantic and ripe work, "Die Walpurgisnacht." As regards the performance of both these works it must be conceded that Herr Ochs had surpassed himself in studying them with his chorus and bringing out the most telling effects in shading as well as in the working up to great climaxes. The latter was especially noticeable in the grand choruses from "Orpheus," the dramatic and powerful choral exclamations of the Furii in the Inferno, and the beautiful "Torna, o bella," chorus which belongs among the best inspirations of Gluck. The original Italian version of the opera was used by Herr Ochs, and it is wonderful what grand and descriptive orchestral effects and colors old Gluck knew how to achieve with comparatively small

means. He was really the first forerunner of Richard Wagner, not only with regard to his musico-dramatic ideas of opera, but also the way in which he began to execute them.

The Philharmonic Chorus sang "Orpheus" in Italian in order to maintain unity of reproduction with the principal soloist, Mlle. Camilla Landi, who sang the part of Orpheus. She has a very pleasant, highly cultivated alto voice, phrases musically and is, generally speaking, an excellent exponent of the bel canto style of singing, but for the title role in Gluck's opera the voice is not powerful nor intense enough, and Mlle. Landi lacks breadth of conception as well as passion or deeper feeling. She sang artistically from a purely local viewpoint, but from a musical one she was disappointing. So was Miss Betsy Schot, who has neither the voice nor the method necessary for the music allotted to Eurydice. Miss Schot is a pupil of the Hochschule, and that royal institution has yet to show us the first good vocal artist that ever emanated from its sacred precincts.

Satisfactory and pleasing alike was the fresh soprano voice of Frau Jeannette Grumbadier de Jong in the short musical utterances of Amor, but she could not repress from my memory the remembrance of Miss Diltthey, who sang the part of the little love god, and looked it, too, at the New York productions of Gluck's "Orpheus" by the defunct National Opera Company, when Hastreiter was the incomparable Orpheus and Emma Juch the divine Eurydice.

Much better than the "Orpheus" soloists were those that sang in "Die Walpurgisnacht." Frl. Therese Behr, from Mayence, has both timbre and volume in her well trained alto voice; Heinrich Grahl, the tenor, was in acceptable vocal condition, but above all Carl Scheidemann, from Dresden, sang the baritone soli with big, sonorous and most manly voice, as well as really superb diction and telling delivery. He shared the applause of the evening with Herr Siegfried Ochs, who showed in the "Walpurgisnacht" that Felix Mendelssohn, if intelligently performed, is by no means antiquated, though he has of late been somewhat unduly neglected. Mendelssohn was not a genius, he just fell a trifle short of being one. He was, however, one of the world's greatest musical talents, and as such he has been at first as much overrated as he is now being underestimated. A reaction from both these extreme standpoints was and now is sure to follow.

A big audience attended this concert at the Philharmonie, and among the loudest and most enthusiastic applauders I noticed Prof. Jos. Joachim and Mr. "Robie" Mendelssohn, a direct descendant of Felix Mendelssohn, and, though he is a rich banker, he is one of the world's best violoncellists.

I could not attend the second sonata soirée of Messrs. Bos and Van Veen, as it occurred on the same evening as the above described concert. I want to mention, however, that the program contained, besides the fairly well-known violin and piano sonata in C minor, by Grieg, two other sonatas which have not as yet been frequently performed. These were Emil Sjogren's second violin sonata, op. 24, in E minor, which is praised by some of my Berlin confrères, and the B minor violin sonata, by Amanda Maier, a Scandinavian lady, who died in 1894 at the age of forty. The lady, a pupil of Reinicke, has written a piano trio, a violin concerto, a number of pieces for the piano and the sonata for violin and piano which received first prize at a competition, the judges for which were Gade, Hiller and Normann.

Miss Lydia Mueller, a soprano of agreeable voice and sound musical training, gave a concert "for a charitable object." Charity covered no multitude of sins in her case. The proceeds of the concert added the neat little sum of 500 marks to a fund which has been gathered for Oscar Eichberg, and which is said to have reached the quite decent figure of 10,000 marks. This proves that an honest, self-respecting critic in the course of time can secure a host of friends, and "friends in need are friends indeed." It is too bad that a man like Eichberg, for many years critic on the *Boersen Courier*, a vocal teacher of repute and composer of merit, should find himself in such a predicament when illness overtakes him, and yet such is actually the case. He is lame from paralysis and quite unable to do work of any sort, and he has to support a family. The *Boersen Courier*, I am told, continues to pay him a salary, but that is not sufficient to live on while he is unable to do other work, and what with the expenses caused by the illness, a fatal one, I am assured, the fund will come in very handy and the sole property Herr Eichberg will leave to his family, if the worst should happen. If there be any former pupils of Oscar Eichberg in the United States who will remember their old teacher in a similar way as Miss Lydia Mueller did, I shall only be too glad to forward the money to the fund in question.

Miss Mueller also sang three of O. Eichberg's best Lieder, "Die helle Sonne leuchtet," "Rastlose Liebe" and "Traumbild," the first and last one of which I can con-

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Hermann Gura, the son of Eugen Gura, the great Lieder and ballad singer, is gradually working into his father's ways and even his repertory. He gave a song recital here last week and met with an enthusiastic reception at the hands of a large audience. His best effort was Loewe's great Edward ballad, which young Gura sang with dramatic delivery and telling verve. Young Gura's voice is, of course, much fresher than his father's and also more vibrant and sonorous, but in timbre it greatly resembles that of his paternal ancestor.

Of comparative novelties the program contained two of Count Philipp zu Eulenburg's songs to Aegir—beg pardon, Skalden Gesaenge, and two musicianly Lieder by Hermann Behn.

* * *

Wednesday was a day of very many concerts. I first attended the opening portion of the regular Philharmonic Pop., at which Concertmaster Anton Witek was the soloist and performed no less than three violin concertos with orchestra—the Mozart A major, the Mendelssohn concerto and McKenzie's Scotch fantasia "Pibroch." The Mozart concerto he played delightfully, with neat technic and pure tone, as well as cleanest intonation. Witek is a great favorite with his audiences, especially the American student element which forms so great a constituency of these justly popular concerts. And these young Americans are really quite a critical set, so that if anybody succeeds in eliciting their enthusiasm in the way Witek has been doing these years, that in itself is a guarantee that such party is really a great artist. Witek was made the re-

cipient of a huge laurel wreath, which on great silken streamers in the American colors bore the legend: "Dem unvergleichlichen Kuenstler, Concertmeister Anton Witek, from his American admirers William E. Bassett, Max Guhlka, Estelle Liebling, Marguerite Melville, William D. Sanders, Daniel Visanski and Herweigh van Ende."

* * *

Miss Dora Utz, who sang at the Hotel de Rome that evening, is a young Swiss lady of medium musical attainments and an average soprano voice. What made the concert interesting to me was Leonard Liebling's piano playing, who was down on the program with Scarlatti's A major allegro, Grieg's berceuse and the Schumann E major novellette. He also played Liszt's Sixth Hungarian Rhapsody, and although he did not seem in his best trim, he succeeded in arousing the audience to an enthusiastic demand for an encore, for which this talented chip of the old block selected a very pretty and sweet little nocturne of his own.

The *Vossische Zeitung* and *Kleines Journal* published favorable criticisms on Mr. Liebling's performance.

* * *

The other singer, whom I heard that same evening in the Singakademie, a young lady from Vienna named Hedwig Salter, should have remained at the Austrian capital, where shrill and harsh voices are very much en vogue just at present. We have no use for such singers here at Berlin.

Miss Marguerite Liebig, who "assisted," is an unimportant pianist, but not so offensive an artist as her partner proved to be.

* * *

Josef Hofmann's second piano recital proved in every

respect a great improvement over the first one, of which I spoke in one of my last letters.

He played the Bach D major organ prelude and fugue in the d'Albert piano arrangement (Busoni has also transcribed this same work) in a perfectly tremendous style. He really produced some wonderful organ effects upon the piano, especially in his left hand octave work.

The Beethoven A major sonata, op. 101, I have rarely heard with more plasticity and clearness. The final movement, which sounds like a clever improvisation on "Shoo Fly, Don't Bother Me," was performed with great abandon and real geniality. Three Mendelssohn Songs Without Words were hailed with delight by the large and responsive audience. The middle one of the three, a melody in F major, is Ignace Jan Paderewski's favorite encore piece. Then Hofmann performed his own very interesting variations in F major, which he wrote when he was only sixteen and which are by far the best thing I have heard by him. The canon in F minor and the big final fugue are products of ingenious and ripe musicianship and the whole work is very brilliant and effective.

What surprised me most was Josef Hofmann's Chopin playing. While before he did not satisfy me in the emotional side of his interpretation of the greatest poet of the piano, Hofmann this time was as tender and gemuthvoll as a young woman, and yet his tone and style was healthy and quite manly. His performance of the B minor sonata was a real treat, and a great musical enjoyment were the smaller pieces, the E major and the study on black keys, as well as the E major nocturne, the order of the pieces as given on the program being reversed by the young artist.

Regarding the last part of Hofmann's program, both the Schubert-Liszt "Erlkönig" and the sixth rhapsody

were begun in such a manner as to lead one to look for endings that would bring everybody to their feet, but in both cases the end was rather disappointing, for his strength did not seem adequate for the tremendous climaxes looked for. This was specially noticeable in the "Erlkönig." His working up toward the climaxes was beautiful and artistic, as is all his playing, but at the grand finale he seemed to fall short. No doubt if he had played the "Erlkönig" in the first part of the program his strength would have been more adequate to the demands upon it. In the rhapsody, his fine accentuation and perfect rhythm set everyone's pulses beating in time with his playing, and made one almost forget that he was playing one of those much dreaded pieces that made a number of people leave the Singakademie before he began.

Probably the most satisfactory thing on the program was his reading of the Rubinstein barcarolle in F minor, which was an absolutely perfect performance.

The audience was well pleased, and, as at his former concert, clamored loudly for encores, and got three, all delightfully played, Chant Polonoise (Maiden's Wish), Chopin; Etude, G flat major, by Moszkowski, and the "Spinning Song," by Mendelssohn.

An amusing little incident made everyone in the audience laugh heartily. A very small boy, about eight or nine years old, but a regular familiar concert-goer, became so very enthusiastic that while they were clamoring for a second encore he jumped upon the podium and planted himself closely to the piano stool, and refused to stir when Hofmann wished to sit down, so that the latter had to good-naturedly pick him up bodily and set him aside. He was the little fellow who started "Bravo!" at the top of his voice earlier in the program. It was a most delightful and satisfactory evening.

Last night we had the third of the Royal Orchestra's symphony evenings. It was not conducted by Weingartner, but by Dr. Karl Muck. A few evenings ago Court Conductor Weingartner, after a performance of "Hänsel und Gretel" at the Royal Opera, had one of his fainting fits, and on the next day sent in one of his regular demands for a furlough of three months on account of bad health. There was nothing to do for the Intendancy but to grant the furlough right in the beginning of a very busy operatic season. Dr. Muck at once took upon himself to conduct the symphony evenings of the Royal Orchestra, and he, with the other conductors, have to share in the opera directing, just as they did all last spring. What Weingartner is up to now I don't know, but that he is not a very sick man those who saw him yesterday and even the very next day after his fainting confirm with emphasis.

I cannot surmise anything else but that Weingartner, who is not very fond of operatic conducting, because there he is not the only and perhaps not even the most prominent personage in the eyes of the public, would like to be pensioned by the Intendancy and then devote his time to composition and occasional concert conducting.

Last night's symphony evening proved what I have maintained on the unfortunately rare occasions when I heard Dr. Muck direct in concert, that he is an equally great symphony as well as operatic conductor and that is saying a great deal. Moreover it showed conclusively that the royal symphony evenings can be and will be a success even without Weingartner. The audience last

night and even at the public rehearsal were equally and at moments even more enthusiastic over Dr. Muck's conducting than they had ever been over that of Weingartner. It was really a sort of sensational success and the audience seemed to applaud demonstratively in order to convince the new conductor of their appreciation and to show him that he was as welcome to them upon the conductor's stand as Herr Felix Weingartner.

The program remained the one which Weingartner had selected for this concert, beginning with Mendelssohn's "Calm Sea and Happy Voyage" overture. The opening of this was taken a trifle too slowly, but the allegro seemed as glorious and as fresh as a fine spring day. Really in some of his works Mendelssohn does not seem antiquated, even to the lover of Tchaikowsky. The great Russian was represented with his fourth symphony, which I heard for the first time here since I am in Berlin. Better late than never do the Germans come to the understanding of Tchaikowsky's music. Surprising was the enthusiasm with which even the complicated and lengthy first movement was received, a Satz which is surely more interesting to the musician than to the general public. But the applause grew from movement to movement, and the "stinging shower of pizzicati," as James G. Huneker so graphically describes the scherzo of this symphony in his perfectly admirable essay on Peter Illitsch Tchaikowsky, was irresistibly redemanded. Dr. Muck was four times recalled upon the platform after the close of this symphony, and was no less successful with Beethoven's "Eroica" symphony, which formed the second half of the program.

The following paragraph regarding the plans of Weingartner was penned before the startling news of the fainting fit and the three months' furlough became known to me. I leave it standing unchanged, nevertheless, for I believe that in the main it will prove correct after all:

The laurels which Arthur Nikisch as conductor gathered in Paris last spring cause sleepless nights to Felix Weingartner, and so our Royal Opera House and Symphony court conductor has accepted Lamoureux's invitation to wield the baton over the Lamoureux Orchestra in two concerts in Paris some time in the near future. Besides at Paris, Weingartner will conduct concerts at Munich, Moscow and at the Leipsic Liszt Verein. He declines to conduct at Hamburg, leaving Manager Wolff in the lurch with his subscription concerts. Some say, and I am not disinclined to believe it, that this is done out of spite and in order to revenge himself upon Wolff for not having taken him (Weingartner) to Paris instead of Nikisch to conduct those concerts of the Berlin Philharmonic Orchestra, which created such a furore in the French capital last May or June.

Wolff, however, was not in the lurch very long. When he found that Nikisch had no time and Weingartner no inclination to conduct his Hamburg concerts, he engaged Richard Strauss, and the young Munich composer-conductor made a tremendous hit the night before last at Hamburg, where he directed the first of the Wolff subscription concerts.

After the foregoing the most important piece of musical news I have to communicate this week is that the Berlin Philharmonic Orchestra will in all probability make a concert tournee through the United States next spring under the conductorship of Arthur Nikisch and

under the management of the Wolff concert agency. The Berlin season will close on April 15, and on the next day the orchestra will leave Berlin for New York. The Scheveningen Kur committee has been very obliging toward the Philharmonic Orchestra, which always plays there in summer time, and has granted them an extra furlough of ten days. What, with allowing twenty days for the time of the crossings, this gives the orchestra full six weeks for a short tournee through the big cities of the East and West as far as Chicago, and I doubt not that the trip will prove an artistic and financial success.

I want to make special mention of the fact that the Berlin Philharmonic Orchestra undertakes this tournee upon its own financial risk, and that no guarantee fund or anything of the sort has been subscribed for either on this side or the other side of the Atlantic.

The Russian operatic plans of Director Dr. Theodore Loewe, of Breslau, have now matured so far that it is possible to give a few dates and facts. The enterprising impresario will give a short season of Wagner opera at the imperial Maria Theatre, at St. Petersburg, beginning in March of next year. The conductors engaged are court conductor Dr. Karl Muck, of Berlin, and Hans Richter, of Vienna. Our old friend Theodore Habelmann will be the stage manager. Of definitely engaged artists Dr. Loewe enumerated to me the following pretty complete and satisfactory personnel: Therese Maltén (Dresden), Frau Fanny Moran-Olden, Sophie Sedlmair (Vienna), Frau Wiesner (Stuttgart), Mme. Litvinne (Paris), Miss Olitzka (London), Miss Deppe (Berlin), Mrs. Stavenhagen (Weimar), Messrs. Jean and Edouard de Reszké, Gudehas (Dresden), Sommer (Berlin), Reichmann (Vienna), Von Reichenberg, Dippel (Vienna) and Friedrichs (Bayreuth). This ensemble looks better by a big majority than Walter Damrosch's next winter's German opera cast.

As director Dr. Loewe is known to be a very careful man and one who rarely, if ever, undertakes anything in which he runs a financial risk. It is, and not without a show of truth, asserted here that the Breslau manager only lends his name and experience as an operatic director to this Russian Wagner opera scheme, and that he is financially backed and the whole affair guaranteed by the de Reszké brothers. They are especially eager to make an appearance now in their native country, where they have only recently been granted patents of nobility.

The negotiations for their "guesting" appearances here in Berlin seem to have fallen through, for, although it had been announced that the de Reszké brothers would sing here in German at the Royal Opera House in the early part of November, everything is now silent about the affair and their names are no longer mentioned in the preliminary notices given out for publication by the Intendancy.

The Berlin press has been commenting, and some of the papers not over favorably, upon the fact that both Mendelssohn prizes, the one for productive and also the one for reproductive art, have been awarded this year to foreigners. (The prize for the best playing was secured by Leonora Jackson, a young American violinist.) Thereupon the administration of the Royal High School of Music, which has the decision in these and similar matters, re-

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plies that Government stipends are never awarded foreigners. In stipends, however, which are given from the interests drawn from legacies, the awarding is done according to the conditions made by the testators. Such is the case with the two Felix Mendelssohn prizes, which, according to the last will of the testator, are to be bestowed upon "the most deserving parties from among students at all German conservatories subventioned by the Government, independent of their age, sex, creed or nationality."

Under the circumstances the committee, of which Professor Joachim is the president, says that it not only had the right, but it was his duty to award the prizes to the two foreigners, who gained them in honest victory over all competitors, the Germans of course included.

Among the musical visitors at this office during the past week were: Mr. Paul B. Patterson, from Sandusky, Ohio, who is studying the piano here with Professor Barth, composition with O. B. Boise, and is looking for the right party with which to cultivate his baritone voice; Miss Flora Star, of Chicago, a pupil of Prof. Franz Kulak; Mr. Michael Banner and Mrs. Banner, née Levy; the young New York violinist, who will appear for the first time in Berlin in a concert of his own next Tuesday night in Bechstein Hall. Mrs. Dory Burmeister-Petersen, "royal Saxonian chamber virtuoso," came to tell me of her triumphs achieved with a performance of her husband's piano concerto at Braunschweig last week. The Hanover court conductor, Kotzky, was present at this concert and immediately engaged the lady to play Richard Burmeister's work at one of his own symphony concerts. In January Frau Burmeister-Petersen will be heard in Paris. She talked some of giving a recital also in Berlin, but I succeeded in dissuading her from this idea. Adolph Loeb, a young violinist from Cincinnati; Harry Samuels, from San Francisco, a pupil of Josef Joachim; Reginald A. Wyon, an English baritone and opera singer, who will shortly be heard here in concert; Edward F. Schneider and Mr. Samuel A. Ritter Brown, both of San Francisco, the latter of whom intends to appear as conductor before the Berlin public in a concert which he will give soon with the Philharmonic Orchestra at the Singakademie. O. F.

BERLIN MUSIC NOTES.

At a private recital given by pupils of Prof. Dr. Jedliczka I heard Miss Visanska, of New York, play Chopin's B minor scherzo and Mr. Bassett, of Brooklyn, Tchaikowsky's B flat minor concerto (first movement). Miss Visanska has gained astonishingly since last season in breadth of style and fullness of tone.

Abundant power and well-nigh omniscient technic formerly dominated her playing, but now she impresses rather with a sense of authority and quiet but absolute intellectual mastery. The ease with which Miss Visanska conquers all technical and musical difficulties looks very like indifference, but is in reality complete repose and precocious maturity. Given these rare artistic qualities, there is nothing Miss Visanska should not accomplish in the piano world. With whirlwind celerity she raced through the interwoven network of awkward passage work in the presto portions of the piece and, to my secret envy, struck every one of the high B's and E's with unflinching precision and clearness. Those few notes have been the bane of many a pianist's existence.

Mr. Bassett is a player of determination and power, who does not lack sentiment and sympathy. His tone is large and penetrating, his technic adequate to all demands. The daring octave rushes in the middle and at the close of Tchaikowsky's lurid movement were taken with rousing brilliancy and much show of temperament. One gains the conviction while listening to Mr. Bassett that he is above all things a splendid musician. And, after all, is not that most important—after technic?

The famous Bohemian String Quartet is at present engaged in a lengthy and most successful Russian tour.

A concert given in the Singakademie by Martha Wolff

and Hans Mendel-Hammerstedt was one of the best jokes I have heard this season.

The Sängerbund des Berliner Lehrer-Vereins gave a concert before a tremendous audience in the Philharmonie a few days ago. They sang choruses by Mendelssohn, Schwartz, Stange, Rheinberger and some lesser lights. Prof. Felix Schmidt, the leader, produced some beautiful effects in phrasing and rhythm. He seems particularly suited for this sort of work.

His pupil, Miss Asta Caspari, who sang new lyrics by Humperdinck, Tinel, Ries, Bungert and Berger showed evidence of careful training and musical intelligence, but lacked volume and sweetness of voice. Anton Hekking, the violoncellist, contributed four numbers to the program. His was the real success of the evening, and after his marvelous performance of Servais' "O cara memoria" loud cheers and thundering applause compelled him to play Massenet's "Elegie" as an encore. Never have I heard Hekking play as on that evening. His steadiness of tone, his absolute technic, his consummate taste combined to make his playing little short of phenomenal.

Emil Steger, a baritone, who sang at the Metropolitan Opera House, New York, in the days of Lehmann and Niemann, gave a song recital at the Hotel de Rome. He has a powerful voice that is eminently sympathetic, but shows signs of wear and tear in some few tones. His delivery is forceful (operatic at times) rather than refined. Of the songs I heard Grieg's "Chwan," Brahms' "Feldensamkeit" and Schubert's "Au die Leyer" were done best. The audience was delighted with Steger and accorded him an enthusiastic reception. The Berlin press notices were all more than favorable.

At this concert Paul Hassenstein introduced the Mason & Hamlin harmonium to the Berlin public. He played an arrangement of his own from the "Walküre" and a sweet little Wiegandlied. Both pieces were very well received, and the audience seemed greatly pleased at the change from hearing the inevitable assisting piano solos. The Mason & Hamlin harmonium will from now on be a frequent feature of the Hotel de Rome concerts, and next week we shall hear it in conjunction with the piano, violin and voice. The outlook for its permanent adoption as a factor in concert work is most promising.

Seldom have I seen an audience so demonstrative in its applause, so bent on seeing and hearing more of a pianist after the completion of his regular recital program as that which surrounded the platform after the conclusion of Vladimir de Pachmann's concert at the Singakademie. The wonderful little man played this program in wonderful fashion: Sonata, op. 58; Barcarolle, three Preludes in D, E flat and B flat minor; two Mazurkas; three Etudes, op. 25, Nos. 1, 3 and 6; Nocturne, op. 37, No. 1; two Valses, op. 61, No. 1, and op. posthumous; Scherzo, B flat minor, all by Chopin.

It were superfluous to go into details regarding Pachmann's separate performances, as his unique art is well known to Americans. Were it possible to play more beautifully, more lusciously, more poetically, more whimsically, more daintily than did Pachmann at his Chickering Hall recitals in New York, then he outdid himself last evening. The saccharine largo, sugary almost to the point of fulsome, from the B minor sonata was sung with matchless tone color and deepest sentiment. The Prelude in B flat minor was thundered out with demonic intensity and astounding velocity. The Etude in thirds was the most sensational performance I have ever heard on a piano.

The tempo was inconceivably quick, without in the least hampering a perfect legato. The audience literally rose at Pachmann after that unbelievable feat and he repeated the etude. He was recalled again and again and finally played the little valse, op. 64, No. 1. Pachmann is one of the few pianists who understands Chopin's mazurkas, and under his magic fingers they become sources of purest, spontaneous musical delight.

What need to speak of one's own ideas regarding the interpretation of the barcarolle, the scherzo and the finale of the sonata? Pachmann is no Munkacsy, no Vereschagin, his art is that of the miniature painter. Refinement is his watchword. He loves the piano too well to

pound; he must needs caress. After scenes of the greatest enthusiasm Pachmann consented to play an encore, and chose the etude F minor, op. 25, No. 2.

Then came what many persons had been waiting for. Before seating himself Pachmann stretched out his right foot, away from the pedal, and when the last notes of the etude had died away he turned quickly and said to the audience, "Ohne Pedal, das gauze, das ist eine Kunst" ("The whole without pedal; that is an art"), then ran from the stage. Queer man, wonderful genius!

LEONARD LIEBLING.

Hans Sitt's Concertos.

ONE of the correspondents of THE COURIER (I think it was Emily Grant von Tetzel) was inquiring a few weeks ago about novelties in the way of solo music for violin. Permit me to call attention to the fine work of Hans Sitt in this line—thoroughly modern as regards harmonic ideas, and yet well written and effective for the violin, and given the soloist something satisfactory and "dankbar." His D minor concerto (op. 11, I believe) is his greatest and perhaps most difficult work, although even that is not difficult of execution compared with many modern concertos, it lies so well in the hand.

The first movement contains a very fine and quite difficult cadenza by the composer. It is perhaps not quite correct to speak of this work as a "novelty," for it has been much played in Leipzig and certain other German cities for several years, but it is so little known in this country that it deserves mention here. Then there are his concertos in A minor and D minor, the last having been originally written for viola, being published in G minor for that instrument. Lastly a very fine concerto in E minor, in which the composer has limited himself to the three lower positions (with a view to using the piece for teaching purposes, no doubt), but which musically is as interesting as any, and gives no sign of artificial limitation in its structure.

I forgot to say that the D minor concerto first mentioned has been edited by Brodsky and the bowing and fingering carefully and judiciously indicated. Any violinist who does not make himself acquainted with these works is missing something good.

EDWIN H. PIERCE.

63 WEST HURON STREET, BUFFALO.

Howard F. Pierce.—A piano recital in Carnegie Chamber Music Hall, on the afternoon of December 1, is announced by Howard F. Pierce. Mr. Pierce has but recently arrived in this city, and expects to make New York his home.

Charlotte Maconda.—The well-known soprano Charlotte Maconda is deservedly popular. Her engagements for the season are numerous. Among the important concerts for which she is booked to appear may be mentioned the Orpheus, at Paterson, N. J., December 7, the New York Philharmonic Club, at Plainfield, N. J., and the Musical Club, of Brooklyn, on November 29.

Jaroslav de Zielinski.—Jaroslav de Zielinski, of Buffalo, is stopping with his wife at the Holland House. He is here in the interest of the program work for the next meeting of the New York State Music Teachers' Association, which meets next June at Binghamton. The program committee is composed of the following: Jaroslav de Zielinski, chairman; Louis Arthur Russell and William H. Hoerner. Mr. de Zielinski speaks well of the first concert of the season, given last week by the Buffalo Symphony Orchestra.

New York College of Music.—Alexander Lambert, director of the New York College of Music, has engaged the services of W. J. Henderson, the well-known critic, to deliver a lecture on the "Orchestra and Its Instruments Explained" at the Lyceum Theatre, on Tuesday afternoon, December 7, at 3 o'clock. In illustrating his remarks Mr. Henderson will have the assistance of the American Symphony Orchestra (Sam Franko conductor). The lecture will be radically different from the one delivered last winter in Chickering Hall, as the orchestral illustrations have been prepared with the greatest care and will in the main be entirely new.

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Notes From Paris.

PARIS, November 9, 1897.

THERE is demand here for the "Stories of the Operas." Where are they? Singers have to hunt everywhere for information in regard to their roles, and then cannot find it.

* * *

There is no need whatever for irregularity in receipt of THE MUSICAL COURIER. One has but to indicate the first occasion of non-receipt. To have to say "I have not seen THE COURIER for several weeks" is solely and purely negligence on the part of the non-receiver in making no announcement of the fact.

* * *

One is at a loss to account for an evident error in paternal training in America in regard to the finances of girls. Nothing is more common than the expression, "I am always out of money. I always spend more than I have, no matter how much I have. You see, I was brought up to have everything. Papa and mamma always let me have everything I wanted. I don't know a thing about saving or being economical."

This is always spoken as a boast, never as a regret, and those who act the sentiment even more than they speak it are legion over here. With those not willfully extravagant there is a lack of order, system and calculation in money matters that cannot fail of being more or less disastrous. Trouble, of course, is logically inevitable in such cases for the persons themselves or for those upon whom they throw themselves when in tight places. For there are very many who do not in the least hesitate to place upon the shoulders of more careful people the burdens they have created by their "charming" and careless insouciance.

No, not money. They do not ask for money exactly, but what is much worse, come abjectly helpless to know what in the world they are going to do. They front up against sympathy already burdened and engrossed by unavoidable care, and they set mind, heart and head to work in the most painful of operations—to create possibility out of impossibility, to find out conditions, to traverse the field of chance on every side as to ways out; to make perhaps visits, requests, demands and efforts at variance with good taste or judgment in the effort to lift the cloud from a thoughtless person, who has deliberately walked into the trouble just for the fun of it. And there is nothing sadder or more depressing to one who feels than this sort of effort.

And the worst part of all is that senseless simper: "You see, I have always been supplied with everything."

Parents who bring up their children to the idea that the code of life is to do and to have everything they want should arrange to be with such children all their lives to shield them from the consequences of this false and ignorant philosophy. I do not see by what right strangers should be called upon to supplement from their better regulated lives the want of self-discipline and common sense of which some people boast. Accident and misfortune are one thing, willful waywardness is quite another. It must be said that there is a class of well to do people which, in its anxiety to show how benevolent it is, relates the straits and difficulties of these "poor things" it has helped, quite ignoring the fact that neither justice, reason nor sense figured in the case and that the charity is only an encouragement of "shiftlessness."

Of all the various shadings of man's selfishness toward woman there is none worse in its effect than the money-bag desire to make his daughters devoid of money sense, regardless of the effect of the loss on her character or future.

* * *

Another case of perverted conscience (with parental consent) is the manner of coming abroad to buy a "pres-

tige." For instance, a girl who has studied at home is sent over here to take a few lessons from a certain teacher or to "play before" a certain artist, so as to be able to say she did so. She goes into a class with the understanding that she becomes a member of it. After three or four lessons she leaves under some pretext and either goes to another to do the same thing or is ready to go home as "pupil of X."

Or an artist "between the acts" of concert tours is prevailed upon by some mutual friend to have the young lady come some morning and play for him, or to play for him two or three times, which should then be called "lessons."

To the moralist the funny part appears in the strain that is made to meet conscience by taking the two or three lessons, whereas no account is taken of the deception in making three lessons stand for three years in the minds of the people at home. Why make the half-way strain? Why not lie frankly and honestly, come over here for a couple of weeks and go back "to have to say," &c.

* * *

The Paris "appearance" is about as great a fraud—the forced appearance in some boarding house, reception parlor or concert hall, the forced audience, the forced applause, the forced reports of "success"—all "to have to say." It is all so wretchedly demoralizing, disintegrating, belittling. And for what?

Suppose by force of these false elements an engagement is secured once at home and the work is not appealing, how much better off is the person for her "prestige"? Results every year answer how much? If, on the other hand, a girl walks in off the street and sings for a director or conductor who wants a singer and pleases him, what is there to prevent his giving her a trial? If on the trial she pleases the public as she pleased him, is not that the person he is looking for, even if she came from Kam-schatka? From what I know of agents and directors they are more anxious to come across such people than such people are to come across them. Anybody living, so far as I see, can get a hearing, just as anybody may get looked at on the street.

"In America they won't hear us until we have been over here!"

This phrase is on the tongue of every student in the place.

The American public is perfectly right in feeling that an American to be a first-class artist must have the French school, the French style, the French flavor in her repertory, with the other necessary flavors. But when the American public insists on this it is by no means with the understanding that the American girl is to go to the expense of crossing the ocean on a packet boat just to buy a French label to tack on her concert program. In spite of the fact that every season the public discovers and mocks this label as soon as it appears, every girl persists in insisting that such a performance is absolutely necessary. And she says it with conviction.

Agents, &c., frequently make the excuse that the foreign voyage is necessary in order to politely get rid of one who is lacking in other respects. I would suggest to such agents, however, that they at least say, "Go to Paris to study in Paris," not "Go to Paris to say you have been there." The latter, besides sounding very ignorant, is extremely misleading to the girls.

* * *

If people had no interest whatever in mind when speaking of a musical performance except the good of musical art how different things would read, how different the artists would be, and how different the performances would be!

The device on Louis Lombard's letter head is "Do it with thy might." So much stress is everywhere laid on this idea. I never could see why. Everybody is doing

everything with his and with her might. Some of them are doing horribly bad work, some working holes into the ground, poor things, and some working in the most superficial manner conceivable. All are doing with their might.

That is not the point. The point is to do things well. To do everything as well as it can possibly be done under the circumstance; to make every act a part of a perfection, without slight, shirk, negligence or deviation. The "might" will come of itself in such doing, and the result will always be all right no matter what its size may be. For that is all there is to truth.

"Do it with thy might" is one of the most misleading of the cant phrases, which do not mean anything, but which are venerated just the same. "Do everything just right" would be much more helpful, and much less misleading.

* * *

There is more musical nonsense in the form of improvisation than people have any idea of. People are in the habit of thinking that because the music is "made up," "created," it is necessarily "great and good," and no one leans to this conclusion more than the improvisator. The fact is that it can be the most tedious and monotonous musical effect possible. And this is the result of formlessness.

One gifted even in harmony, melody and technical facility can play a series of pretty, even very good things, during an hour, and the effect on the unbiased listener is that of monotonous variety. It is the effect of a lot of colored skeins mingled in a basket of a collection of colored stones, or of a pile of colored silks on a counter. Without design there is no power in music. There is only agreeable noise. Most of the improvisation is without design. It is a simple stringing together of musical suggestions. The ordinary improviser on piano or organ makes enough music in twenty minutes to make fifty pieces of music.

But no one of the suggestions is carried out, hence there is no piece of music. There must be a logic, a sequence, a cause, an effect, a beginning, middle and end with their relative branches grouped logically according to the prevailing sentiment. The groupement sense must be as natural an output from the instinct as the sense of chords and tones and forms. Without this the improviser is not a composer and is never an interesting or powerful creator. Returning safely to the theme, and remembering motives does not even comprise this necessity. Eight-tenths of the improvisation done here in Paris is chaotic, but it passes as excellent improvisation. Why?

* * *

Lovers of that exquisite and resourceful musical instrument, the Mustel Harmonium Celesta, will be interested to know that owing to the steady increase in their business salerooms have been opened in the centre of the city of Paris, 46 Rue Douai, near Place Clichy. The rooms, which are fitted up in tasteful modern style, comprise a charming concert room in white and gold, in which many interesting concerts will be given this season.

Alph Mustel, son of the founder of the house, is the writer of a charming collection of pieces for the orgue celest and harmonium. Vesper, Nox Atrax, Lux, three Improvisations Symphoniques, Ballade Fantastique, Prelude, "Brises de Nuit," "Pensée Triste," "Nuit d'Orient," "Marche Nuptiale" and "Evocation" are among the most popular.

One of the most beautiful specimens of this unique instrument was purchased by Clarence Eddy when last in France and taken to America. M. Guilmant is a great lover of the instrument and writes much for it. M. Toby is one of the most expert players on the orgue celeste in Paris.

The Mondo Artistico is one of the best, if not the best, musical papers in Italy. Published weekly, it contains

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besides articles of standard value (as Le Duc "Bohèmes" of this week), news of musical doings in all Europe, movements of musicians and artists, and criticisms. Alessandro Fano is editor.

Miss May Kenney, of Roxbury, N. Y., is in Paris with her father and mother. She is a pupil of Madame von Klenner, of New York, and is studying here with Mme. Artot, an apostle of the same Garcia school. She is applying herself to the study of French.

At the recent wedding of Mlle. Emma Leduc, of Paris, a very beautiful hymn was performed by soloist, choir and orchestra. It was written by the well-known composer and pianist M. Henri Ravina, grandfather of the bride.

Miss Rose Ettinger is singing in Germany with marked success. She began at the Gewandhaus, under Nikisch, and the public, though a critical one, was most appreciative. She also sang before their Majesties on the occasion of the birthday of the Empress, who expressed her pleasure most graciously, and again in Frankfurt at an orchestral concert. A busy season is planned ahead. After two concerts in Russia she returns to sing in Cologne and other German cities, and in Holland in March.

Clarence Eddy expects to reach Berlin in January, and will doubtless play in Paris in the spring. His specimen programs are composed largely of new compositions by composers of all nations, music spiritual and emotional, classic and modern.

Singing voices lose by singing words in all languages except Italian.

Mr. and Mrs. Ebeling are still in Vienna. They are hearing much of the best music given. They remark on the difference in attention to music there and in Paris. Here they say they could never enjoy the music for the talking all around them. They were astonished at this unmusical trait among the French. Many musicians visiting Germany say the same thing about Paris.

Margaret Reid has been engaged to sing in "Faust" at Saint-Quentin and in "Traviata" at Versailles. She will also sing Mignon and Zerlina in Dieppe in the summer of 1898. She has already sung in "Faust" in Versailles, where the papers were most enthusiastic about her.

Many of the Americans who were studying in Paris last season are teaching at home this year. Mrs. Etta Edwards, of Boston; the Hibbards, of New York; Miss Hyde, of Cleveland; Mrs. Anderson, of Boston, and Miss Snyder, of Cleveland, are among them. Miss Clara L. Petré has established a studio in Prospect street, Cleveland. Miss Breen also has a studio in New York, I believe; Miss Helen Fleming in Steinway Hall, Chicago.

Miss Della Rogers is to sing in Palermo in several roles of her repertory. She sings roles in all the leading operas, French and Italian, and has had the indorsement of the press in many of them.

M. Bouhy has for teacher in his operatic class M. Valdéo, an accomplished actor, who gives sole attention to gesture and interpretation. Miss Sturmfels, the regular accompanist, is a fine musician and one of the best of friends to the pupils. She is never too weary to help and correct or aid the singers in any way. "Romeo et Juliette," "Hamlet," "Rigoletto," "Samson and Dalila," "Les Huguenots," "Lakmé" and "Philemon and Baucis" have been given the past season.

Miss Regina de Sales sails from England this week for America, where she has been called to sing. This singer studied two years in Paris with Madame de la Grange and M. Pluque. Going to London, she received the first prize for the best oratorio singing, and has since been studying with Randegger the traditional interpretation of oratorio. She has an immense repertory, and has sung in London and in the provinces with success.

The d'Harcourt concerts of Paris, so summarily closed last season, will commence again in January. The Count Eugène d'Harcourt, the head and director of these con-

certs, has since been married. It will be seen what effect his happiness has had upon his musical progress.

The *Pall Mall Gazette*, of London, speaks well of Miss Maud Roude's singing of Venus at Covent Garden recently. It says she was a great deal above the average even of that to which they have been accustomed to at Covent Garden in the summer season.

Among the best concerts given in Paris are the Concerts Rouge, given in the Latin Quarter by a company of young musicians. Nothing but classic chamber music is played. Although refreshments and smoking are features of the place, the strictest attention and silence are observed during the playing of the music. The following program gives an idea of the quality of the selections: Beethoven's Seventh Quatuor in F major and Sonata in F major, Mendelssohn's Sonata in D major, Tchaikowsky's Quatuor (Andante and Scherzo), Schumann's Quintet, Wieniawski's Polonaise for violin, and a Morceau de Concert, by Servais, for violin, with quatuor accompaniment.

The musicians are all young, first prize laureats of the Conservatoire, who are engaged in the city orchestras, but have banded together for the express propaganda of the classics.

M. Haas, pianist; Thibaud, violinist; Comas, second violin; Gretry, alto; Touche, violoncello, are among them. M. Haas is a remarkable pianist, with immense repertory, and has wonderful magnetism, in playing and in teaching. He is already established as a very popular coach.

Clapissou, the musician, was a great collector of buttons. He had 7,750 when he died.

M. Ezio Ciampi and Mme. Cecile Ritter-Ciampi have opened their studio at 66 Rue de Rome, Paris, with two supplementary classes elsewhere in the city. Their unique work with the Choral Society, for female voices, continues under the direction of M. Ciampi.

The Schola Cantorum, or Society for the Study and Propagation of Sacred Music, anticipates a treat this season in the presence of a celebrated abbé pupil of the real Gregorian service, who will deliver a series of lectures before the society. The professors for this year are M. Guilmant, M. d'Indy, Abbé Vigourel, Dom Chauvin, De la Tombelle, Ed. Risler and M. Ch. Bordes.

Mme. Teresa Tosti, the concert singer and professor, who has just returned from a tournée in the German cities, is preparing to return to London, where she, with her husband, will give three concerts in Steinway Hall, and later others in the provinces. Her address in Paris is changed to 236 Faubourg St. Honoré. She has given over 500 concerts in Europe. She will resume teaching on her return to Paris.

M. Guilmant plays both violin and violoncello. He adores Shakespeare's writing, and is irritated by discussions as to the author's identity with the great work. "What difference does it make," he says, "whether the writer's name was 'Shakespeare' or any other name, as long as the writing is there for us?" He frequently quotes Shakespeare in conversation, always with a tender reverence, similar to the manner of Mr. Robert Ingersoll when speaking of his idol. The French organist is extremely stirred up in regard to the drinking of absinthe in France. He claims that the Government should prevent it. "When I see our men in rows along the boulevards soaking in the noxious stuff," he says, "I feel like going and overturning the tables!"

M. Paul Seguy, the French singer and professor, claims that a great part of the lack of success in vocal teaching is due to lack of science in its conceptions and progress by professors. Acoustics, medicine, language, philosophy and psychology are some of the things he holds necessary in the teaching of singing, and he maintains his position

by wise argument. Trained himself in a scientific atmosphere, at sixteen he had already won medals for inventions in electricity, and has since been an ardent student of this science side by side with his music. Passing by theatrical and declamatory experience, he arrived at the professorat with the recommendation of his professor and friend, the baritone Faure, and with absolute faith in the application of electricity to the treatment of the throat weakened or abused by bad treatment. This faith had been strengthened by three years' attendance on a clinique for throat troubles and the reading and study of all known authority on the subject.

M. Seguy has been asked to unite to his regular vocal teaching a series of lectures on this important subject, and it is not at all improbable that he may yet reach America to teach and practice after his experience and discoveries.

M. Harold Bauer has started on his Continental tournée, preparatory to his series of recitals in Paris. Madrid, Holland and Vienna will be visited.

One of the first concerts of the season was that given on the occasion of the opening of the Bonnet School of Music at Auteuil. The head of the school is Mlle. Bonnet, who is a graduate of the class of George Hesse. Her two sisters and a young vocal teacher unite with her in the work, comprising solfège, harmony, musical dictation, singing and piano, primary and superior. Mr. Hesse will direct the superior classes till the young people get well out to sea. The effort deserves encouragement. M. Henri Ravina and friends were present at the opening and lent close attention and kind words to the enterprise.

The attention of people attending the Colonne concerts is attracted to the presence in the orchestra of a very little girl with big eyes and hair à la Liszt, who plays first violin. She is a Mlle. Dellerba, yet in her teens, pupil of the Conservatoire and also of M. Rémy, the esteemed first violin soloist of the Colonne Society. This latter fact possibly aided her exceptional talent in arriving at the unique position. That this novelty is not to be taken as a precedent is evident from the fact that others equally desirous and equally talented who have since presented themselves in competition have not been admitted. Mlle. Dellerba remains then for some time to come—a curiosity.

Loie Fuller is having what may well be called "success" at the Folies Bergères. What she does (and it is certainly wonderful as it is beautiful) seems to be just the thing for Paris. People howl and throw flowers and fill the hall every representation and cry for more. A lengthening of her engagement has been called for; also of the figures of her "appointment." She has taken an apartment here till after the Exposition. Sara Bernhardt sent her a splendid bouquet on Sunday afternoon. Calvé and Marie Roze are among her "best friends." All classes go to see the sight. The exhibition has its disadvantages in point of view of the health of the performer.

Better yet even than the performance is the fact that the little creature got away from rut and routine and irritation and created something which she could do so well that no one else could do quite as well. She deserves even more credit than she gets for the idea and for the persistence of carrying it to its present perfection. She carries the whole complicated illumination apparatus with her and directs its installation. She gets 25,000 frs. a month, and "stables," if you please, were part of the necessity of the "apartment" ordered. She is kind and gentle to all people and has hosts of friends here. She has a regular manager this year, an American, who sees that she gets—out of the fire.

Ædipe à Colonne, by Sophocles, with lecture and musical adaptation, given by forty musicians, was the first of the lecture classic series of plays at the Odéon. The lecture was given by a Madame Dieulafoy.

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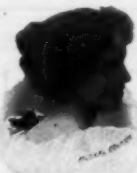
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national theatres at Paris. A movement is being made to increase the sum.

Maurel has organized a troupe to make a French tournée in "Don Giovanni." Falstaff, Iago and Don Juan are his varied and incomparable creations.

Miss Sprague has left for Italy.

Marie Sasse is in Russia, where she was taken by an enthusiastic pupil who came to Paris to study, but was obliged to return home before finishing preparation for a début she is to make at St. Petersburg. It is needless to say that Madame Sasse was indemnified for the loss of a couple of months in Paris.

The Washington Marine Band in Paris! American ladies in Paris do not forget their habits of charity when abroad. This excellent habit is carefully fostered by Mr. Thurber, the pastor of the Union Church in Paris, himself a man full of good works. Sewing for the poor is one of the organizations of the band of which Mrs. Thurber is president. The last meeting of the society, held at the home of Mrs. O. D. Barrett, of Washington, was made gay by a very peculiar musical entertainment, namely a phonograph of the company at Washington, in which had been enveloped various American musical experiences.

It may be imagined that needles went idle and the knitting bee stood still while the Washington Marine Band played "God Save the Queen." "The Star Spangled Banner" and other selections truly American. This was followed by solos instrumental and vocal, minstrel songs and dances, recitations, piano compositions, duets, quartets and choruses, which gave many a homesick turn and feasted ears starving on the research studies which form so large a part of their musical diet over here.

A different sort of performance, also appreciated, was the playing of a sonata by Franck by two first-prize pupils of this year's Conservatoire class, M. Lherie and a young comrade violinist. M. Lherie played also the eleventh Liszt rhapsody, with the clean finish and facile execution of the French school. The young man's father is French, his mother American.

The Carvalho monument inaugurated this week at Pere Lachaise was by the sculptor Mercié. Saint-Saëns, Jules Barbier, M. Rouyon were among the speakers.

Carl E. Dufft.—The ever popular basso, Dr. Carl E. Dufft, seems to be even more in demand for concert work this season than heretofore. He will sing in Cincinnati, with the famous Apollo Club of that city, on December 8 and 9, also in Cleveland with the Bach Society on December 7. He will be heard in "The Messiah" in Oberlin December 16 and 17, and in Pittsburg, in the same work, December 31. Numerous other later engagements are booked.

William H. Barber.—The distinguished pianist, William H. Barber, announces a series of Monday afternoon musicales, to be given in the Majestic, at Seventy-second street and Central Park West. These concerts, three in number, will be given on November 22, December 13 and January 17, at 3 o'clock. For the first of the series Mr. Barber will be assisted by Mme. Giulia Valda, soprano, and Albert Gerard-Thiers, tenor. On December 13 Henry Schradieck, violinist, will be heard, and for the last concert Francis Fischer Powers, baritone, and Franklyn V. R. Bunn, tenor, have been engaged.

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The means of acquiring a like facility in the singing of vocal music is eagerly sought, and the teacher of voice production finds herself surrounded by people anxious to become vocalists. Each believes that she has the necessary qualities when well trained to distinguish her in the world of music. In this highly contemplative mood she approaches the teacher, who has the burden of dis-



MADAME CELLINI.

covering what talent each individual possesses, and how best to train her so as to overcome her faults, and to develop satisfactorily her method of producing the voice.

Madame Cellini believes in making the process of learning to sing as simple as possible to the aspirant. She aims at developing simultaneously the intelligence and the voice of each pupil, paying special attention to their particular idiosyncrasies. By this natural method of procedure the talents are gradually unfolded, faults overcome, good points strengthened, until, with those pupils who have the necessary qualities, she produces fine singers. Poet and artist by nature, she makes of the poem an all-important part of the song. She studies each phrase, its subtle meaning, its relation to preceding or subsequent phrases, and the full import of the text to be sung. By this concentration of thought the pupil develops far

enough to be able to intuitively grasp the thing as a whole, so that the details are lost in one grand conception. It is this that makes the artist. Her finished pupils are thus able to color their work most exquisitely, according to the sentiment of the words, and it is this delicate art that impresses and electrifies the public.

Madame Cellini has had the rare distinction—which is unique, so far as we know—of being appointed Professor of Music to H. R. H. the Princess of Wales. She has gained this distinction, and others in the concert world, by her exceptional talent as a singer, her voice having been trained under Manuel Garcia, Madame Marchesi for opera; also under Madame Rudersdorff, who prepared her for oratorio. Not only has she sung in oratorio and concert work in England with such artists as Sims Reeves, W. H. Cummings and others, but has appeared at the famous Helmsburger concerts in Vienna, the Gewandhaus concerts in Leipzig and the Philharmonic in Dresden and London. It is only natural that Madame Cellini's appointment to the Princess of Wales brings her the cream of the nobility, who seek vocal instruction: but as her heart is in her work she likes bright, American pupils, whom she finds, as a rule, apt and capable, with sufficient training to make first-class artists.

Madame Cellini is a good friend to the leading London hospitals, having made over large sums of money to them by the successful concerts she has given in their behalf. The committee of the Brompton Hospital for Consumptives has named a ward after her, next to that endowed by Jenny Lind, and she has three cots at the Great Ormond Street Hospital for sick children.

Each pupil has her lesson privately with Madame Cellini in her fine music studio, formerly occupied by Mr. Korbay when he first came to London. This studio, in Lower Seymour street, Portman Square, is in one of the most healthy districts of London, and is easily reached from all parts of the city.

Madame Cellini always takes a personal interest in her pupils, and has arranged that they may be received, if they so desire, into a bright, cheerful home, not far from her house. They can also have stage experience at Henry Neville's Dramatic School, close by.

Albert Gerard-Thiers.—The well-known tenor, Albert Gerard-Thiers, gave a dinner at Delmonico's on Tuesday evening, in honor of Madame Lamperti.

Lewis Williams.—The well-known baritone, Lewis Williams, has been engaged for the Nordica Concert tour of 1897-8. It will be remembered that while in Louisville, three years ago, Mr. Williams created the part of Pythias in "Damon and Pythias," and he has recently repeated his success with this work in Troy, N. Y., before enthusiastic audiences.

William Lavin.—The well-known tenor, William Lavin, who has recently been heard here in the Sembrich concerts, has been engaged for the entire tour of Madame Sembrich in this country. Of his singing, while in Philadelphia, the *Evening Telegram*, of that city, says:

William Lavin, the tenor of the occasion, gave the aria "Ciel e Mar," from "La Gioconda." Mr. Lavin has a fine voice, especially pure and clear in the higher notes, and is a steady, trustworthy singer, commanding and retaining the confidence of his hearers. His aria was received with much applause and also gained an encore. In the second part Mr. Lavin won another encore for his smooth and competent delivery of the first tenor solo from Plotow's "Martha."

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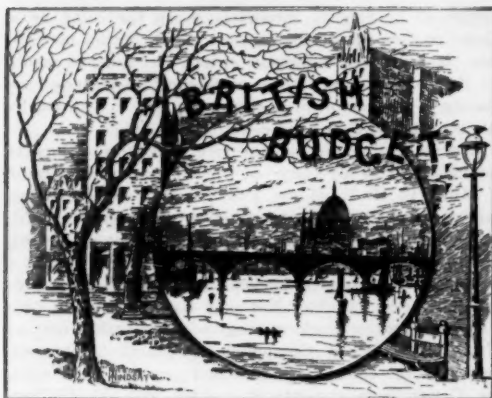
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LONDON, W., November 12, 1897.

STEINWAY HALL was the scene, on the 5th inst., of one of the most inane practical jokes that has been perpetrated in London for a long time. The thing, while really affecting Steinway and the audience, was aimed at Ffrangcon-Davies, who is trying to introduce a new form of entertainment, which he has named "Cantillation." This consists of the rhythmical recitation of poems in strict time to music. Ffrangcon-Davies selects a classic pose and uses facial expression and a few gestures as aids in the work. In the composition of the music, Mr. Hawley, who accompanied, has paid due attention to the proper time values, phrasing, &c., so that the accents come together, and the music thus accentuates the meaning of the words. Mr. Ffrangcon-Davies' selection was "The Story of the Faithful Soul," and "Lorraine, Lorraine, Lorraine," was given as an encore.

The joke was possibly suggested by the fact that the date of the concert coincided with that of an event in English national history, which is celebrated with glee by small boys—the discovery of the Gunpowder Plot. It would appear that the conspirators had beforehand a knowledge of the arrangement of the platform on that particular evening, and laid their plans accordingly. To the left was an American organ, hidden by a screen, and on the right was a grand piano, also hidden by a screen, at which Stanley Hawley, the composer of the "Cantillation," presided. On the extreme right of the platform are two doors which open downward and separate the stalls from a flight of steps, which form an emergency exit. The door at the bottom is a folding one, always left open by order of the County Council. This leads to some rooms which are open to the public.

Ffrangcon-Davies came on from the left and proceeded to the centre of the stage, where he opened his "Cantillation," "The Story of a Faithful Soul," by Adelaide Proctor. He had reached only the sixth line, when, unseen by the artist and those on the stage, owing to the screens already mentioned, an effigy, elaborately got up by some theatrical costumer, to represent the singer, was placed on the topmost step of the emergency exit, so that it appeared as if it were standing on the stage. Some derisive remarks concerning the cantillation were printed on a large placard which stood behind the figure.

A coarse laugh was immediately raised by some confederates in the audience, and Stanley Hawley at once left the platform. Ffrangcon-Davies, however, remained won-

dering what it meant, until some kind person in the audience pointed to the extreme right. The artist stepped forward and proceeded in that direction. He saw the effigy, quietly examined it and then turned to the audience and said, in a very self-possessed manner, "Ladies and gentlemen, I am to-night trying to do something which prominent authorities have said cannot be done; that is to say, to make poetry go with music, say to three or four in the bar, as the case may be. I believe also that I am in the presence of ladies and gentlemen in the most civilized city in the world. With these words I have the honor to take my leave of the ladies and gentlemen present."

He then withdrew. The profound silence which had reigned during the delivery of this effective little speech was at once broken. Quite an uproar prevailed for some time. One white haired old gentleman in the stalls got up and dashed his fist into the effigy, knocking it down the stairs. This feat was loudly applauded. Ffrangcon-Davies then returned with Mr. Hawley, and in the quietest manner possible recommenced "The Story of a Faithful Soul."

The name of the costumer who let out the clothes was discovered on examining the figure, and it is hoped that through this channel the offenders will be reached. When they are we do not imagine anyone will be anxious to change places with these funny jokers.

Messrs. Steinway & Sons rightly consider that an insult has been offered both to the concert-giver who engaged their hall and to the audience who assembled there, and consequently to themselves. They have determined to sift the affair, and will not rest until the offenders have been brought to justice. It is satisfactory to know that the sympathies of everyone naturally turned toward the object of this attack and the new form of art he was introducing, and so far from appearing ridiculous he aroused the enthusiasm of the audience.

J. F. Runciman, defendant in the libel case of Fry v. Runciman, who, on November 2, was ordered to pay £200 damages, has just filed a petition in bankruptcy.

Mme. Teresa Tosti, the contralto, from Paris, and Herr R. Pan-Panzer, pianist, from Berlin, will give three vocal and piano recitals in Steinway Hall, November 17, 24 and December 2.

A new concert hall has been erected in Dublin, and will be opened Friday evening, November 26, with a concert, on which occasion Miss Ella Russell and Master Bruno Steindel, and other well-known artists, will take part.

The guarantors of the recent National Eisteddfod will be called upon to pay 11s. on the £1. This they are willing to do, as the meeting was an artistic success and a great credit to all concerned.

The "French Maid," now on tour in America, has been meeting with great success in Australia.

Carl Sobeski, the American tenor, has made quite a name for himself in London drawing-rooms this season, both as a singer and composer, some of his songs meeting with especial favor. Mr. Sobeski is very talented, and is bound to make his mark in both spheres of activity. He left recently for Florence, to study there with some of the well-known teachers, and expects to spend part of the winter with Sbriglia, in Paris, returning to London for next season.

It is said that probably only one new work will be introduced at the Gloster Festival next year, and that by Dr. Hubert Parry. I had hoped it would be possible to introduce some of our leading American compositions there.

Miss Elandi, the dramatic soprano of the Carl Rosa Opera Company, has been engaged by Herr Sontag, of Berlin, for an opera tour in Germany next spring.

F. H. Cowen's oratorio, "Ruth," has been accepted by the Berlin St. Cecilia Society for performance in that city November 22.

At the conference of the Incorporated Society of Musicians, to take place in London the first week in the new year at the Hotel Cecil, Dr. Mann proposes that Tallis' celebrated motet for forty voice parts should be given. In this 200 people are expected to take part.

Mlle. Brema has been engaged for the forthcoming grand season of opera at Covent Garden.

A novel dealing with music may shortly be expected from the pen of Mr. George Moore.

Harold Bauer, the young English pianist, has been engaged by Dr. Richter to play at the Vienna Philharmonic Society concerts this year. He will also appear next June at this famous chef d'orchestre's concerts in London.

Dr. F. J. Karn has been appointed principal of the London College of Music, in succession to the late A. J. Caldicott.

Miss Inez Crabtree, the well-known singer of Boston, has been in London the past few months, studying the traditions of oratorio with Signor Randegger. She has a remarkably sympathetic mezzo soprano voice and much temperament, and has been able to make great progress under this famous teacher. Miss Crabtree has decided to spend part of the winter in Florence, and leaves for that city Monday, where she will continue her studies under Signor Vanucini. In February she will return to Paris to spend three months under Madame Marchesi, and will return to London in the spring for the season. Miss Crabtree has a splendid repertory of songs, and has favorably introduced a number of American compositions over here in a social way, her singing having been much appreciated in London drawing-rooms.

Mrs. Vanderveer-Green has returned from her tour in South Africa, where she met with great success in concerts in Cape Town, Kimberley and other centres. So pleased were the people there with her that she had proposals for a return visit next year.

Eugen d'Albert gave a piano recital in Glasgow last week, of which our correspondent speaks highly.

Madame Melba has been making a tour in the provinces, under the direction of Percy Harrison, of Birmingham, who is also Madame Patti's manager. Among the concert party have been Mme. Belle Cole, Ben Davies, Douglas Powell and others.

The visit of the Carl Rosa Company to Leeds has not been attended with their usual success.

We received a call this week from Tom Daniel, the well-known basso, of Boston, who is en route to Florence to study for a time with Signor Vanucini.

mas term was given on Monday evening in the City of London School by the professor, Sir Frederic Bridge, Mus. D. It dealt with that period in the history of oratorio which is associated with the names of Carissimi, Stradella and Alessandro Scarlatti. An interesting and well arranged selection from "Jephtha" of the first-named composer was given. Stradella was represented by a duet from his "San Giovanni Batista," followed by a modern instrumental symphony or "ritornello," and one of the examples of Scarlatti was a song, said to be from the "Sagrifizio d'Abramo." The remaining lectures will be reported next week.

There has been a revival recently of the discussion of



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the pitch question. There are some bitter opponents in England to the diapason normal, and some of these, unfortunately, are very powerful. For instance, Sir Arthur Sullivan and Edward Lloyd both seem to have taken a stand against it. It is alleged that Mr. Lloyd still advocates the old pitch, in order that he may keep other tenors out of the field who could not sing at the high pitch. Be this as it may, the feeling is gradually and surely growing in favor of having the same standard in England as Walther, and doing like service in helping them is being broken down.

Barron Berthald has had not a little to do with the matter by the stand he has taken, that he could not, without danger of injury to his voice, sing the tenor roles—especially of the Wagner operas—at the high pitch, and for that reason has resigned his position with the Carl Rosa Opera Company. He was a valuable addition to their forces, and they were very loth to lose him, as not only was he a singer of conspicuous merit but was accommodating to a degree, having saved the management a collapse of the performance of "Die Meistersinger" after the opera had begun by taking another tenor's place as Sir Walther, and doing like services in helping them out of the difficulties which periodically arise in operatic combinations.

Considering the inefficient way in which the company put on their operas this season, it was rather to the detriment of Mr. Berthald to appear with them. I hope he will be included in the list of tenors for next season at Covent Garden. His fine physique and manly bearing peculiarly fit him for Wagnerian roles, and his intelligent conception of the difficult characters of Tannhäuser, Siegfried and others enable him to make his work convincing. In his last performance of Tannhäuser his robust tenor, which he uses with perfect naturalness, and colors exquisitely, was as fresh at the end as at the beginning. Not only did he make his work impressive in the tournament scene, but in the third act, where he returns from his pilgrimage to Rome, his acting was particularly strong. His enunciation, too, was perfectly distinct. In him we saw an artist who has thought out the character to such an extent that his movements are the natural outcome of the living, breathing Tannhäuser in all of the varying scenes. He is certainly worthy to rank among our leading lyric, dramatic artists.

CONCERTS.

On Wednesday, November 3, Charles Lamoureux gave his first orchestral concert for this season in London. A certain amount of curiosity was aroused by the fact that the orchestra through which he was to make known his reading of the familiar scores was our own Queen's Hall Band, and not that of the Cirque d'Été in the Champs Elysées. There is no doubt but that the visit of this famous conductor will benefit the orchestra, for M. Lamoureux is a strict disciplinarian and exceedingly particular about details. In delicate shading, distribution of accent, phrasing and other secondary features M. Lamoureux is unrivaled, but in power and breadth of style Mr. Wood's interpretation of Beethoven's "Egmont" Symphony better satisfies me. It is a difficult matter to keep in mind, the exact tempo at which a composition was performed years ago, but I feel sure that M. Lamoureux takes the overture to "Die Meistersinger" a good deal more slowly than he did some eleven years ago at his Sunday afternoon concerts in the Eden Theatre, Paris. I must say that I do not think the change altogether an improvement, for the Wednesday evening performance of the overture was occasionally on the verge of dragging.

The overture to "Hamlet," by Tchaikowsky, seemed, after Beethoven, like Carlyle's happy comparison of the unmanageable writhings of a man in a fit to the genuine, untiring strength of a truly strong man. There are certainly many interesting passages in this overture, but the meditative, philosophical moods of Shakespeare's "Hamlet" have been overlooked, and we get only the delirium

of the play scene, the quarrel at Ophelia's grave, and the fatal duel. The larghetto from Dvorák's Serenade for strings was a welcome contrast to Tchaikowsky, which preceded, and the introduction to Act III. of "Tristan," which followed it.

The Philharmonic program on Thursday evening, November 5, was remarkable only for its avoidance of any composition with which the public was not familiar. It would have done very well for one of the "popular" evenings in the promenade concert series. It began with Beethoven's "Fidelio" overture, and ended with Mendelssohn's "Italian" symphony, two well tried works, which showed Sir Alexander Mackenzie at his best as a conductor. The remainder of the program consisted of three compositions of Grieg, who was to have conducted them, but whom illness prevented from appearing. Frederic Dawson played the Grieg piano concerto, and compared favorably with the refined and altogether poetic performance I remember hearing in Dresden some three or four years ago, when Oscar Meyer played. Mme. Marcella Prega sang three songs of Grieg in an intelligent manner.

A brilliant audience crowded Queen's Hall on the occasion of the first Wagner concert under Herr Mottl on Tuesday evening. The interest principally centred in this conductor's reading of the now familiar "Pathétique Symphony" of Tchaikowsky, of which his conception showed more an intellectual than an emotional grasp of the composer, and consequently the first movement lacked the powerful glow with which we have associated this highly colored composition. The tempo of the andante, with its beautiful principal themes, was rather hurried, but the five-four movement was perfect in grace. In the finale I missed the *entrain*, which brings out the full value of the exciting climax. Herr Mottl's mastery of the orchestra was shown in the blending of the instruments, the excellent balance of the different departments being a striking feature. The brass was never too loud, and the string instruments produced gradations of tone which were marvelously effective. I have heard the "Walkürenritt" a great many times, but never has it sounded more full of color or more grand in its realistic force.

The overture to "Hans Heiling"—a familiar piece on German concert programs—is comparatively little known here, and seems to make very little impression. In the aria "An jenem Tag," from the same opera, the composer's lyric and dramatic talents are better shown. Herr Van Rooy's voice is magnificent in quality, range and power; and his conception of Wotan is so powerful and impressive that it is easy to understand his success in Bayreuth last season. On this occasion, however, his dramatic fire seemed to lead him into some slight exaggeration, which impaired what otherwise would have been a magnificent performance. Marie Brema was in very fine voice, and her tone production was so beautifully controlled, in spite of her passionate and dramatic expression, that her singing of Brünnhilde in the "Abschied" ("Walküre") was a memorable performance. She also sang Grieg's "Henrik Vergeland," "Schmerzen," of Wagner, and his rarely heard "L'Attente," which dates from his earlier period.

A large audience assembled at Crystal Palace on Saturday to greet Eugen d'Albert, and in spite of a decided change of program the Scotch pianist was evidently acceptable in a high degree. He played the solo part in Beethoven's concerto in G with much charm of manner, the presentation of the Andante being specially noteworthy. A sarabande and gavotte from his own pen proved also highly effective, and more pleasing than the "Rhapsodie Hongroise" of Tausig. Beethoven's symphony No. 8, in F; the overture to "Rienzi" (Wagner), and Mendelssohn's "Ruy Blas" overture were well played by the orchestra, whose performance showed great improvement in the woodwind department. With the increased opportunities for practice, for which recent ar-

rangements have been provided, there is every reason to expect Mr. Manns' orchestra to maintain its reputation. John Child was the vocalist, and sang Gounod's "Maid of Athens" and Handel's "Sound an Alarm."

The Queen's Hall Choral Society gave Saint-Saëns' masterpiece, "Samson and Delilah," last Saturday afternoon. The second act was altogether satisfactory, for here we find Saint-Saëns at his best, and fortunately almost the entire vocal part of the act fell to the lot of Miss Marie Brema and Edward Lloyd, both of whom were in good voice. Miss Brema seldom pleases me off the operatic stage, but this music suits her so thoroughly that I can find nothing but praise for her. Orme Darvall as the High Priest deserves commendation for his earnestness and intelligence, as well as for the careful study he has evidently given the part. But, unfortunately, his voice is rough and unmusical. After the precise, dramatic and fiery singing of the professional operatic choruses of the Continent, I found the heavy and lifeless bellows of the chorus during the first act very wearisome.

The excellent impression already made by the Frankfort Quartet was deepened by their performance at the Saturday Popular Concert of Beethoven's great posthumous Quartet, op. 135, and Schubert's D minor, also a posthumous publication.

Beethoven's Quartet is a curious mixture of magnificent tenderness with the broadest humor, and the lento cantante, which might be sounded in the ears of the dying, so sweet and solemn are its harmonies, was sung with infinite feeling. No less happy were the merry Scherzo and comical dialogue of the finale. If the "Posthumous Quartets" are often unintelligible to the ordinary listener, I do not think anyone could have failed to appreciate this one, so clear and expressive was its performance.

Schubert's Quartet is diffuse, but it has many lovely moments, and it was well played, though hardly con canto amore as the Beethoven. For once the "encore nuisance" proved a blessing, since the co-operation of Madame Marchesi and Mr. Bird in Liszt's "Lorelei" caused the audience to ask for more, and Brahms' "Sandmannchen," in which the purest spirit of Mozart lives again, was the result. The singer's tact in choosing this perfect little song to follow the other, was at least as great as was her skill in singing it.

Although there was a large audience on Saturday, Monday's admirable program brought but a miserably thin attendance. Brahms' Quintet in F, op. 88, for which Mr. Hobday joined the quartet, and Dvorák's Quartet in G, op. 106, given for the first time at the Popular concerts, were in the scheme. Perhaps the Frankfort players seemed less at their ease with these masters of modernity than with the ancients, their reading of Brahms occasionally wanting breadth, and the Dvorák apparently demanding more brilliancy. Still, some passages in the Quintet, into which all the varied charm of Ischl, where it was written, has been breathed, went notably well.

The Quartet, which, I think, was first played in London by M. Gompertz, will rank among Dvorák's finest chamber compositions for unflinching vivacity, spontaneous melody, and ingenious device, though whether the Finale is made more effective by the constant reiteration of subjects heard in the first movement may be open to question. The Adagio is a rich melody followed by a set of intricate and highly finished variations, a form for which Dvorák has apparently as much preference as he has aptitude. The very "Bohemian" Scherzo, jovial and flowing, has an episode in the dominant key, which shows the master inspired by truest melody. Esther Palliser was the vocalist and she unfortunately chose songs from Brahms which did not suit her at all. Evident nervousness interfered with Miss Katie Goodson's playing of Chopin's A flat Polonaise, making her performance below her usual work.

Two English chamber concerts were given the past week, but they do not call for notice here. Mr. Arnold

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Dalmetsch also gave one of his recitals of music on ancient instruments.

Georg Liebling, at his first piano recital in St. James' Hall, on Monday afternoon, proved himself to be a great pianist. Some of the numbers on the program received a delicate and poetic rendering, showing him to be a musician as well as an executant of high order. Schumann and Chopin seem to be his forte, and with well arranged selections from these two masters he won completely the good will of the public. With a concerto from his own pen the pianist again did some remarkably good work as a player. The piece is brilliant, concise and quite free from plagiarism. The style is pure—that is to say, there is not a mixture of styles—and it is modern and romantic. Perhaps the second movement is the best; at any rate, more can be got from it at one hearing. I look forward to hearing this concerto again at Mr. Liebling's second recital on Monday afternoon, and hope that it will be given with orchestra, as its merits can then be more fully appreciated.

Signor Busoni, well-known on the Continent, gave his first recital on Thursday afternoon. As I was unable to be present I defer criticism until next week.

The first of the present series of the St. James' Hall Ballad Concerts took place on November 3, before a very large audience. Mlle. Zélie de Lussan sang with much spirit and success some of the music from "Carmen" so well associated with her name, and Miss Ada Davies gave "The Sands o' Dee" in a small and very throaty soprano voice; Miss Violet Simpson displayed a well-trained mezzo soprano in Gluck's "Che farò," sung to an English version, and Mme. Alice Gomez also appeared. Sims Reeves sang "Sigh no More, Ladies," and gave occasional glimpses of his old power, and Philip Brozel, Kennerley Rumford and Foli added to the vocal part of the entertainment. Mlle. Chaminade played, and M. Wolff and the Meister Glee Singers took part, as usual.

F. V. ATWATER.

Kathrin Hilke's Song Recital.—The song recital given by Kathrin Hilke in Newark drew a large and fashionable audience to Association Hall on Friday evening, November 13. The other artists who contributed much to the success of the concert were Maurice Kaufmann, violinist; George E. Clauder, 'cellist, and Henry H. Duncklee, pianist. The program was well selected, and the groups of songs chosen by Miss Hilke served to demonstrate her versatility and musicianly qualifications. We append the following notices:

Miss Hilke sang several groups of songs, interspersed with instrumental numbers by the trio of performers. Her first group was "Before the Daybreak" and "When the Land Was White with Moonlight," both by Nevin, and "A Song of Three Little Birds," by Parker. The second group comprised three French songs, "Chanson de Marionette," by Tagliafico; "Sans Toi," by D'Hardelot, and "Conseils à Nina," by Wekerlin. The third group consisted of "If I Were a Bee" and "The Night Has a Thousand Eyes," both by Gaynor; "Polly Willis," by Dr. Arne, and "Where Blooms the Rose," by Johns. The final group were "Lullaby," by Knox, and "Chanson d'Amour," by Mrs. Beach.

Miss Hilke sang these in a pure, sweet and at the same time brilliant style. Her voice is a clear and bright soprano, and her manner is charming. She made a decided impression and showed herself to be an artist of merit. The songs were all good compositions and none of them hackneyed. She was recalled to the platform after each group to bow her acknowledgments to applause.—*Newark Sunday Call, November 14, 1897.*

It is no small task for a singer to interest a cultured audience in a dozen songs at one recital. But Miss Kathrin Hilke did so at the Association Hall on Clinton street, and well merited applause rewarded her efforts.

Miss Hilke, who has a powerful soprano well under control and of considerable purity, was, perhaps, heard to the best of advantage in three French songs, Tagliafico's "Chanson de Marionette," in which the marionette fairly danced; D'Hardelot's "Sans Toi," and Wekerlin's "Conseils à Nina."

Besides these there were two sentimental songs by Nevin, "Before the Daybreak" and "When the Land was White with Moonlight," which were rendered with the skill of a finished artist, and were simply not repeated at the demand of the audience because of the length of the program.—*Newark Advertiser, November 13, 1897.*



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Article XII.

IN referring to me Mr. Brown says: "His arguments would certainly not be accepted by any assemblage of scientific men, such as the American Association for the Advancement of Science, &c. Did Mr. Brown ever hear the expression 'Trying it on the dog?'"

To illustrate what this means I will say that it is customary for many theatrical companies to give their first performances before audiences in the smaller towns, where people are supposed not to be so critical, before presenting their productions to a New York audience. Knowing the hypocritical tendencies of such persons as "Brown, Curtis & Co.," we determined to do the same thing, or something similar to it. We took for our "dog" The American Association for the Advancement of Science. A paper was read by us at their Springfield, Mass., meeting held in August, 1895, setting forth the views which "Brown, Curtis & Co." object to, and was accepted by them without a dissenting voice and with many expressions of approval. In fact to an expert physicist, which all of these men were, the conclusions are so obvious when the matter is properly placed before them that they do not hesitate to accept them at once.

The subject has twice been presented to the New York Academy of Science by Professor Hallock at their regular monthly meetings, and each time the string theory was exploited and all those present had nothing but words of approval. Again, the New York Academy of Science holds annual exhibitions for the purpose of showing new scientific apparatus. We were asked to exhibit our apparatus in 1895, which we did, and were again asked to exhibit the following year, which we also did, and still no objections from the scientific world. Professor Hallock has written an article for *Science*, the leading scientific journal in this country, in which the string theory was advocated. We have published several articles in different magazines, reprints of which have been sent to the leading scientific men in this country and in Europe, and still no protest. Our work has also been commented upon by many newspapers all over the country. It remains for ultra scientific people like "Brown, Curtis & Co." to make the first objection to this theory, and that simply because Dr. Curtis has written a book in which the voice is called anything from a string instrument to a xylophone.

I know that in many works on physics the statement is made that the voice is essentially a reed instrument, but in none of them will be found any process of reasoning to substantiate such a statement. I have stated before that no scientific work has ever been written on the voice, and the fact that such a statement could occur in any work on physics goes to prove this assertion. These men have simply taken for granted what others had supposed before them. I have not the slightest doubt that if these facts had been properly presented to Tyndall and Helmholtz they would have accepted them just as every other physicist has done. The late Prof. Alfred M. Mayer, whose reputation is world wide and who is quoted by Koenig, Helmholtz and many others, rendered us valuable assistance in our investigations and was one of the first to indorse our ideas. Prof. Ogden Rood, of Columbia; Dr. Gibbs, president of the American Association for the Advancement of Science; Prof. J. A. Zahm, author of "Sound and Music"; Professor Peckham, of Brooklyn; Professor Merrill, of Cornell; Professor Trowbridge, of Harvard; Professor Le Conte, Stevens; Prof. T. C. Mendenhall, and many others, have signified their approval of our work.

Now, I would like very much to take the credit for having established this fact, but I cannot, as Professor Hallock is the authority on physics in this combination,

and I must give all the credit to him. I can do this with a very good grace, however, as Professor Hallock has been most kind to me. I went to him without even a letter of introduction and simply stated what I would like to do, and he at once entered into the work, and has spent a great deal of time and considerable money in carrying it through. It is due to his thorough knowledge of acoustics and his ingenuity in constructing the apparatus that the investigation has been brought to a successful issue.

I take this occasion to thank Professor Hallock for services which have been invaluable to me, and I think that some time all students in voice culture will recognize the fact that his services have been invaluable to them by clearing away the mystery surrounding this subject. I will not answer Mr. Brown's question by saying "Muckey shall be held greater than Tyndall or Helmholtz," but I will say that Professor Hallock, on this subject at least, must be held greater than Tyndall or Helmholtz. Professor Hallock has discovered certain facts which Tyndall and Helmholtz did not recognize, simply because they did not investigate this matter. Had they done so they undoubtedly would have come to the same conclusion. This does not detract from their fame in the least, as one man is not supposed to know everything. If this were so there could be no advance in science.

Mr. Brown fails to state that Behnke and Brown not only discredit the "string theory," but also the "flute-pipe theory" and the "reed theory." They say: "The fact is that the human voice is so immeasurably superior to any instrument made by human hands that all attempts at defining its nature must necessarily fail," which is as much as to say that because they cannot do it, it cannot be done. Then Mr. Brown, following the example of Mr. John Howard when he was hard pressed, makes use of a foreign tongue. Mr. Brown should translate his French, or at least say "Excuse my French." Mr. Brown would do well to give us some arguments in support of the reed theory instead of the simple assertions which he quotes. It seems to me that the extract from Charles Battail would be specially instructive. Will Mr. Brown please translate it for the benefit of those who do not read French?

Mr. Brown asks how much agreeable, audible, musical tone could be produced by a string without a sounding board. I would ask Mr. Brown how much musical sound could be produced with a sounding board without the string?

If sounding boards and resonance cavities can produce tone, why cannot they be made to produce tone without strings or vocal cords attached to them? A string can be made to produce musical tone without a sounding board, but a sounding board without a string is not a musical instrument. Does not this fact settle the whole question as to what originates the tone? "Simple tones can only differ in two ways, i. e., in pitch and intensity," is absolutely true. In a simple tone loudness and intensity are identical.

In a complex tone there is in a certain sense a distinction, but they both depend upon the height of the air wave, as will be seen. For example, a soft tone can also be intense, but a soft tone cannot be loud. If a soft tone is sung correctly, i. e., with the full use of all the resonance cavities, the tone will be intense and will have good carrying powers. Our apparatus shows a tone of this character to consist of a strong fundamental tone with comparatively weak overtones. That is, one of the partial tones (the fundamental) is intense. As the breath pressure is increased and the tone becomes louder the overtones are increased in intensity much more than the fundamental, so that in a loud tone we have several simple tones of great intensity. The difference is simply in the number of the partial tones which are intense or have the high air wave. This, I think, will explain why tones which

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are not properly reinforced sound loud to those standing near the singer, but which fail to carry as they should. While several moderately intense partial tones will produce the effect of a loud tone on one near the singer, one composed of still higher air waves will carry farther and seem much louder to the person at a distance. Of course, there is a physiological element to be considered here, and it is impossible on that account to make any fixed law in regard to intensity and loudness in complex tones. But in a simple tone intensity and loudness must be identical. The carrying power also depends entirely upon the height of the wave, and is, therefore, proportional to the intensity.

Will Mr. Brown give us his own or Professor Gage's explanation of the difference between intensity and loudness in a simple tone and in a complex tone? What peculiar property of the air wave is it which gives it loudness and what gives it intensity? Ultra-scientific minds are much more apt to understand homely illustrations than common every day explanations, so I will make use of an old conundrum for their benefit: "What will make more noise than a pig under a fence?" Answer: "Two pigs." Now I think these ultra-scientific gentlemen will admit that the sound made by a pig under a fence is intense, but the sound made by two pigs would be louder. Tyndall's "Sound" reads: "Higher tones mingle with the fundamental tone, and it is their intermixture which determines what for the want of a better term we call the quality of the sound." Does Mr. Brown find anything in this quotation which prohibits the statement that "a simple tone is one kind of quality"? When we say "an organ pipe tone" does not the phrase "an organ pipe" qualify the meaning of the word "tone"? Does not the word "quality" mean "to express or mark a quality of"?

When I started this series of articles I did not intend to write a dictionary, a grammar or even a work on sound, but if Mr. Brown keeps on raising foolish objections and asking simple questions I am afraid I shall have to combine all three. Will not Mr. Brown acknowledge then that an organ pipe tone, which he himself says is simple, has quality? In regard to the sentence, "Ease in producing any desired pitch can only be obtained by relaxation of the extrinsic muscles." Mr. Brown says: "True enough, but the fact is useless to the student unless it is explained how to take the effort off the throat by putting the strain of the tone control upon the expiratory muscles, so that the effort is provided for, and so prevent any tendency to throttle the singer." Now, I ask Mr. Brown if he were straining the muscles of his arm by lifting a heavy weight, if he would tie a weight to his foot and strain the muscles of his leg, or would he simply drop the weight to relieve the strain on the arm? The contraction of the extrinsic muscles is the weight which strains the intrinsic muscles, and to relieve that strain we must stop the contraction of these muscles, and it is not necessary to strain any other muscle to do this.

Mr. Brown cites Tyndall in support of his use of the word "color" in referring to quality of tone. I think if Professor Tyndall had been obliged to wade through article after article on voice production where the same word has been used to mean everything and anything, and many different words having different meanings had been used to represent the same idea, he would not have written this. It is this slipshod use of the English language which is responsible for much of the confusion of ideas which invest the subject of voice production, and the sooner we begin to use good plain English, so that we know when a writer uses a certain word just what he means by it, the sooner will we get rid of this confusion. Suppose, for example, we adopt the use of the word color as Tyndall suggests. He says: "Color depends upon rapidity of vibration, blue light bearing to red the same re-

lation that a high tone does to a low tone." According to this, then, low tones would have a red quality, which as the tone rises in pitch would gradually give way to orange, then yellow, green, blue, indigo and violet. Now, this arrangement might suggest any number of ideas to the ultra-scientific mind. If one of these gentlemen wished to "paint the town red" he would necessarily wish to use his deepest tones on such a mission.

We might very well reason if we can put color into a tone we can throw in a little phosphate, too, and then he would have "an orange phosphate tone." This idea might be elaborated into a whole series of tones for the use of the soda-water girl. A red tone would mean strawberry or raspberry, a yellow tone lemon, and so on through the list. This idea might also account for the recent use of the word "yellow." We hear a great deal about "yellow journalism," "yellow plays," &c. Yellow would come in the middle part of the voice, and middle tones are very apt to be bad. Again, the idea might be used by stage managers in putting on operas. They might arrange the costumes to accord with the kind of voice the singer has. Bases and altos would have red costumes; baritones and mezzos would have orange and yellow, while tenors and sopranos would have green, indigo and violet, according as they could sing "high C's" or not.

The expression "high C's" might lead to another idea and account for the extremely blue feeling many of us experience when we are tossed about on the "high seas." This again would lead us back and explain the uncomfortable feeling most of us experience when the ordinary singer attempts to take a "high C." And yet one ultra-scientific man would say that all this nonsense is vouched for by Professor Tyndall. There is an article in the October number of *Urner's Magazine* on this very subject, "Tone Color," which I would advise Mr. Brown or any other advocate of such nonsense to read. It is much more ridiculous and not nearly as connected or reasonable as the stuff I have just been writing. The great mass of writing on the voice is just as foolish, and some of it even more so, than this.

Take for example Edmund J. Myers' latest book "Position and Action in Singing." The author talks very glibly about "Nature" and "Nature's laws," but does not say anything about the nature of the vocal instrument, therefore we have not the slightest idea as to which of Nature's laws he refers. He talks of common sense and reason, but gives no directions as to how we are to use our common senses and gives no reasons for anything. He talks about "natural automatic adjustment of the organ of sound," but tells us nothing about what this adjustment is.

He talks of "the approximation of the breath bands or the false vocal cords," a physical impossibility during tone production. If they did come together so as to control the exit of the breath they would choke off the tone completely. He tells us that the ventricles of the larynx have a great influence in reinforcing the tone, when both of them together are not as large as a hazel nut. He says that these are important resonance cavities, because they are very large in the ass and the howling ape. A man then would have to be an ass to get ventricular resonance. If the singer has not these large ventricles, then the one who tries to teach ventricular resonance must be an ass. These ventricular (assinine) ideas he has absorbed from the ventricular Lum of "Lunnon." These are the ideas which many of our foolish students go abroad in search of. You can get plenty of foolish ideas right here at home, so why go abroad for them?

He says "we expand to breathe," but he does not tell us how to expand. He tells us "to breathe down and sing up," "to sing up and think down."

He says that "we do not sing because we do certain things, but we do certain things because we sing." Yet

he tells us never a word as to what these "certain things" are. He says: "Always go with the tone, ascending or descending." It seems to me that that would be carrying the tone instead of making the tone carry. As the tone usually ascends to the ceiling as well as descends to the floor it would keep the singer tolerably busy to "go with the tone." These movements, he says, will produce the "singer's sensation." It seems to me this "going with the tone" would produce rather a dizzy sensation. He says: "Place the body upon a level with the tone by flexible position and action." It seems to me that it would not only need a very flexible position and action, but a very elastic body to keep the body in all parts of an auditorium at the same time. Mr. Myer may have a great many good ideas in regard to tone production, but I defy anyone to find out what they are by reading this book. Yet this book is advertised as "The Great Problem—Solved by Edmund J. Myer." Now I will leave it to the readers of THE COURIER to judge if what I wrote about "color" is not more relevant and reasonable than what Mr. Myer writes about tone production?

It is this use of the English language which I protest against, and not alone that of the word color. There is only one kind of vocal resonators and that is the kind called resonance cavities. The function of the different resonance cavities is identical, i. e., reinforcing the air waves set up by the cords. I think I have explained the part which resonance cavities play in determining the quality of the tones three or four times, and I will have to refer Mr. Brown to these. I have said: "Granted the same pitch the vocal cords are originating the same series of air waves on all the vowel sounds, but the size and shape of the resonance cavities determine which shall be reinforced and which shall remain inert." How can he draw the inference from this that "the resonance cavities change the segmentation of the vocal bands?"

Mr. Brown has fallen into the very bad habit of misquoting me. He says, "Will Dr. Muckey state why he thinks the distance between the vocal bands and the lips would have to be $4\frac{1}{2}$ feet in order that the first overtone (C equals 256 vibrations) shall be sounded, when the voice produces the pitch C equals 128 vibrations?" This is what I did say: "The length of the organ pipe to produce bass C equals 128 vibrations per second is a little less than one-half its wave length, that is, the pipe would be a little less than $4\frac{1}{2}$ feet in length. Many basses sing low C (equals 64 vibrations per second). In order to get the first overtone of low C, according to this theory, the distance from the vocal cords to the lips would have to be nearly $4\frac{1}{2}$ feet." Does not Mr. Brown call this misquoting and this repetition of questions which have been answered two or three times a "quoting of words"? Is it not evident that his object in doing this is to confuse the minds of the readers? Come, Mr. Brown, do not stoop to any such foolishness as this. Do not try to make me say things you know very well I did not say. If you are going to quote me give my words, not yours. You say in the beginning of this article that you want to see fair play and fair criticism. Stick to your text!

I asked Mr. Brown to cite his authority for saying that the overtones are produced by the vibration of the air in the resonance cavities. In answer to this he says: "When Dr. Muckey can point out that statement verbatim in Mr. Brown's articles it will be time enough to answer this question." We find in his November 3 article, "And finally the presence of string overtones was accounted for by the fact that the vocal tubes, considered as 'pipes,' are of the proper kind ('open type') to produce the same series of overtones as does a string." In September 22 article: "The color (quality), i. e., the combination of partial tones, is produced not by the vibration of the vocal bands, but is produced wholly (italics mine, F. S. M.) above them in the so-called vocal resonators, whose special function is

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this very duty." In his October 13 article: "The voice produces the same overtones as the string, because its air column, which controls its partials, is capable of producing those overtones." What does Mr. Brown mean by the above statements if not that the overtones are produced by the vibration of the air in the resonance cavities? Is not this quibbling? Will Mr. Brown state definitely how, in his opinion, the overtones are originated?

Mr. Brown asks if I have ever tested the voice in front of a set of resonators tuned to the overtones of the reed. As I have said before, the ultra-scientific mind only seems to appreciate homely illustrations, so I will illustrate. Suppose someone should come to me and tell me that 50 miles from New York there was an unlimited supply of coal lying on top of the ground. That I could have all of this coal providing I should build a railroad to the spot. Now, suppose that before building this road I should take it into my head to go out and see if this coal really existed. I go out and find no coal there. Do you think I would build the railroad? As I have stated before, we have examined the voice for these overtones and find that they do not exist. Do you think we or anyone else would build such an apparatus? As there are five overtones in the voice before we come to the first overtone of the reed, and as these are the most important overtones in determining the quality of the voice, would not an apparatus which did not take into account these five overtones give an unsatisfactory analysis of the voice?

(To be continued.)

The Jeanne Franko Trio.—The second chamber music concert of the Jeanne Franko Trio will be given in Chickering Hall on Tuesday evening, November 23. A new composition by Constantin von Sternberg will be heard for the first time in public. The artists who will assist the trio on this occasion are Dante Del Papa, tenor; Constantin von Sternberg and Max Liebling.

Leo Stern.—The distinguished 'cellist Leo Stern scored a tremendous success at the first Seidl concert given in the Astoria on Thursday evening, November 4. He is deservedly a popular favorite, and his engagements for the season are many. Mr. Stern played at Tuxedo on last Saturday, and has been engaged for the next concert at which Bispham will be the other soloist. The following notices refer to his playing at the Astoria:

A warm greeting was extended to Leo Stern, 'cellist, who made so highly favorable an impression at his first appearance here last spring, when he played for the first time Dvorák's beautiful concerto. He showed himself then to be an artist of high aims and a fine musical feeling, and thoroughly accomplished in the technical means of expressing them. He very properly played nothing last evening so crucial in its demands upon his powers or upon the attention of the audience as the great concerto he first exploited before the Philharmonic audiences; but his fine artistic qualities were still in evidence. He played two compositions of his own, a "Romantic Melody," in which his hearers may have recognized a not inconsiderable fragment of a song by Massenet, and a little bravura piece called a "Humoresque"; also Popper's "Elves' Dance." He supplemented this with a transcription of a portion of one of Chopin's piano etudes, singing the melody on his instrument with a genuine passion.—*New York Tribune.*

Two soloists were on the program, the famous soprano Mme. Marcella Sembrich, and the talented violoncello virtuoso Leo Stern. Madame Sembrich's first number was the "Casta Diva," from Bellini's "Norma," which, in spite of the fact that she was not in good voice and was occasionally a trifle off the key, she sang with admirable skill. In response to recalls she gave "Ah, Non Giunge," from "La Sonnambula." She was heard in the second part of the program in three Lieder, which she sang charmingly, with piano accompaniment by her husband, Professor Stengel. Mr. Stern played some solo, with piano accompaniment by Victor Harris, and displayed a lovely tone and brilliant technique.—*New York Times.*

The soloists were Madame Sembrich and Leo Stern. The prima donna repeated nearly the same program she gave at her first concert last week, but she sang even more brilliantly, and in the smaller hall her voice was naturally more effective than at the Metropolitan, especially in the Lieder. Mr. Stern once more proved that he has perhaps no superior and few equals as a 'cello virtuoso. A dainty humoresque of his own and Popper's "Elfantanz" were played in an amazingly brilliant manner. But the best qualities of Mr. Stern were shown in his own "Melodie Romantique" and an arrangement of the available parts of one of Chopin's loveliest etudes, which he played as an encore. Here his tone had a sensuous beauty, his bow a breadth of expression almost surpassing Ysaie's on the violin. This was Mr. Seidl's first appearance in New York since his triumph in London and Bayreuth. He was cordially greeted.—*New York Evening Post.*



BUFFALO, N. Y., November 19, 1907.

OUR season of symphony concerts began yesterday in Music Hall. The evening concert was preceded by the usual matinee. Both performances were attended by very large audiences. Conductor Lund presented the following program:

Symphonic Pathétique.....Tchaikowsky
Aria, Farewell to Summer.....George Thomas
Mr. H. Evan Williams.
Ballet suite, Le Cid.....Massenet
By the Brook.....Lund
Songs—
Wanderer's Night Song.....Schubert
Impatience.....Schubert
Overture, Tannhäuser.....Wagner

The program was excellently played. Peculiarly admirable were Mr. Lund's reading and interpretation of the symphony. "Le Cid" was played here for the first time. "The Brook," by Mr. Lund, is one of the daintiest, most charming descriptive compositions imaginable. The melody is played alternately by violins and 'cellos, while the woodwinds play all sorts of rippling accompaniments. An intermediate part in five-four time contains the splendid climax.

Mr. Williams, the soloist, repeated the favorable impression he made here last season. His voice seems to have grown much larger and developed accordingly. There was no contradiction of the verdict that he possesses a superb voice. Antoinette Trebelli will be the soloist for the next concert.

The Buffalo Symphony Orchestra is now in prime condition. The majority of the players have been members for several seasons, so that the work done is on a par with our best expectations, and it is genuinely artistic. Perhaps a good idea of the orchestra's proportions may be gained by a glance at the list of instruments and players. Here it is:

Conductor—Mr. John Lund.
Violins—Mr. Hartner, concertmaster; Mr. Schenck, Mr. Marcus, Mr. Glassmann, Mr. Fahibarsch, Mr. Malm, Mr. Davidson, Mr. Underhill, Mr. Ball, Mr. Koeppling, Mr. Czerwinski, Mr. Kraft, Mr. Heim, Mr. Gould, Mr. Moon.
Violas—Mr. Kuhn, Mr. Toepper, Mr. Pierce, Mr. Schlageter, Mr. Bamberg.
Violoncellos—Mr. Mahr, Mr. Fricke, Mr. Herman, Jr., Mr. Hawley, Mr. Schultz, Jr.
Double basses—Mr. Sticht, Mr. Rohnedorf, Mr. Mischka, Mr. White.
Flutes—Mr. Ripley, Mr. Hirschmueller, C. Duge.
Oboes—Mr. Jasper, Mr. Petrie.
English horn—Mr. Petrie.
Clarinets—Mr. Kroeder, Mr. Buchar.
Bassoons—Mr. Bankuchen, Mr. Schultzer.
Horns—Mr. Halfer, Mr. Lehmann, Mr. Baungaertel, Mr. Asmus.
Cornets—B. Duge, Mr. Koeppling, Mr. MacCaw.
Trombones—Mr. Feusi, Mr. Tischendorf, Mr. Holtz.
Tuba—Mr. Bamberg.
Timpani and drums—Mr. Frank, Mr. Golden.
Harp—Mr. Suerth.
Librarian—Mr. Hofman.

Among the musical events of recent date may be recorded a concert by the Seidl Orchestra, a concert by Victor Herbert's Band and a chamber music concert by the Dannreuther String Quartet; performances of De Koven and Smith's "Highwayman," a recital by the Buffalo Æolian Quartet (male), a concert at Lafayette Church and another by the Choral Club, directed by Dr. Purdy.

The W. C. T. U. held a convention here a few weeks ago, at which several good solos by local talent were sung. The quartet of the Delaware Avenue M. E.

Church, consisting of Mrs. Davison, Mrs. Ward Prentiss, Mr. Pierrepont and Mr. McCreary, directed by Mr. Joseph Mischka, sang quartets, duets and solos. One of the most effective, though all were good, was "Die Allmacht," sung by Mrs. Prentiss.

The connection between the W. C. T. U. and music reminds me of a curious coincidence that once occurred here in one of our churches. The clergyman officiating at a regular evening service made a special topic of temperance. When he had concluded the choir sang the anthem beginning "Oh, Taste and See!" The effect for a moment was startling.

On another occasion in the same church, when the pastor chose for his subject "Hard Luck," the choir continued the service by singing "And It Shall Surely Come."

Miss O'Connor, who has been organist of the Catholic Cathedral in Erie, Pa., has announced her intention of coming to Buffalo to remain here permanently.

Buffalo friends of Miss Gaylord are greatly pleased to hear of her success in New York. She is a clever singer and musician and deserves good luck.

The recital given by the Æolian Quartet (male voices) at the Twentieth Century Club last Tuesday evening was a very interesting one. Those who compose the quartet are Messrs. Pitcher, Harvey, Griswald and Kerr. The assisting soloists were Mr. Ernst Mahr, a 'cellist of musicianly ability, and Miss Emma J. Banks, a pianist who was announced as coming from Boston and a pupil of Leschetizky, and then as coming from New York and a student of a Paris teacher. So I really don't know where she did come from.

J. D. Fitzgerald, a new comer, has given several song recitals here recently. He has a baritone voice and was a pupil of Titi Mattei.

Justin Wright, of Detroit, visited here recently, and during his stay gave an organ recital, which I did not hear, at Delaware Avenue M. E. Church.

Miss Blanche Smith, for several seasons music critic of the *Commercial*, will become Mrs. Devine next Tuesday. She has the best wishes of hosts of friends.

Mrs. Julie L. Wyman has been engaged as soloist for the first Orpheus concert of the season, to be held November 29, in Music Hall.

The list of soloists for the orchestra concerts includes Antoinette Trebelli, Geo. W. Fergusson, Alex. Siloti, Mr. and Mrs. Georg Henschel, Miss Marguerite Hall and Wm. H. Sherwood. One date is still open.

The concert given by the Dannreuther Quartet was enjoyed by those who were present, but unfortunately the number present was very small. As Mr. Dannreuther was a resident of Buffalo some years ago and actively interested in music here, a better showing was expected.

The program presented was an admirable one.

The concert at the Lafayette Church included selections played on the organ by Mr. Stebbins, of New York, "I Will Extol Thee," beautifully sung by Miss Tyrell; "Die Allmacht," sung by Mrs. Prentiss; "Israel," sung by Miss Prentiss, and 'cello solos, artistically played by Ernst Mahr. Mrs. Prentiss and Miss Prentiss are sisters-in-law. They are both fortunate in possessing voices of unusually fine quality.

The music at the opening of the fine new Working Boys' Home the latter part of October was very enjoyable. At the evening concert the program was presented by Miss Cronyn, Miss Grace Carbone, Miss Maud Lane, Dr. J. J. Mooney, G. A. Lewis, J. D. Fitzgerald and Miss Mary C. Cronyn. At the mass for the opening services Dr. Mooney sang an "O Salutaris," Miss Grace Carbone a "Veni Creator" and Miss Mabelle H. McConnell an "Ave Marie."

Many musical performances are promised during the coming month. OBSERVER.

Carl Bernhard.—The second vocal recital of the eminent baritone, Carl Bernhard, will be given at Steinway Hall on Tuesday evening, November 23. Henry Ern, violinist, who has but recently arrived in New York, will assist, and will play among other numbers the Adagio from the Bruch concerto. The program promises to be one of exceptional interest.

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Miss Lillian Butz.

THERE can never be a more important moment in a young artist's career than the moment when she stands for the first time before a large and critical audience. This is the moment toward which her dreams and hopes have tended; this moment is to her what the first ball is to a society girl; she may know with reasonable certainty from now on whether she is to be a success or failure, whether a wall flower in the musical world or a rose gradually opening into fuller bloom.

Fortunate indeed is the young artist who passes this crucial test successfully, who awakens the interest of the audience by her manner and appearance before she sings a note, whose modesty, intelligence and training are perceptible in the pose, the glance, the ensemble which convey a subtle impression of power. Fortunate indeed, for if her voice be equal to the exacting demands of a cultured modern audience there will be little further question of her stepping onward from one musical triumph to another.

No more fortunate début has recently been made than that of Miss Lillian Butz, concerning whom a few facts have been gained that should interest all Americans. Miss Butz's début before a brilliant audience in Brussels was one to satisfy the most critical taste. A famous singer said of her before she came on the stage: "A débutante; I am sorry for her." A few moments later, as the singer watched the slender young girl standing quietly upon the stage waiting for the orchestra to begin its accompaniment to a difficult aria, she said, "I am not sorry for her; Miss Butz will be a success."

Her words were soon justified; a storm of applause broke forth from the audience, congratulations were numerous, flowers were showered upon the stage. A well merited triumph had been gained by the lovely young American. And in a far away Ohio home the musically gifted parents of a gifted daughter were to rejoice in knowing that one American girl had passed unscathed through the trials of foreign study. For an opening success like that of Miss Butz has its lesson for American girls. To reach this point of success meant the sacrifice of many smaller pleasures; meant a constant and unremitting attention to study; meant the careful attention to everyday living, without which no voice can be kept pure and sweet.

Miss Butz, it is true, had certain advantages to aid her in her foreign studies. She came of musical ancestry, her father and mother being well known in Ohio as the directors of the Dayton, Ohio, College of Music, incorporated under State laws. Their children are all possessed of musical talent. Miss Lillian Butz herself was carefully educated at an excellent private school, and in her special study of Latin laid the foundation of those linguistic attainments which have been of so much value abroad. Her French, German and Italian are correct, and give added charm to the modern songs of Brahms, Tschaiakowsky, Grieg, Massenet, Chaminade, &c., as well as to Italian arias and scenes.

Her voice is a fresh, clear soprano of fine timbre, and well adapted to an extended repertory. Foreign critics speak especially of its delightful timbre, and also of her clear and beautiful enunciation and artistic phrasing. A certain dignity of style, both in voice and manner, a dramatic temperament and intense musical feeling seem to incline her especially to operatic and oratorio music. Instead of being hampered, as so many young singers are, by orchestral accompaniments, she so forgets herself in the delight of the music itself that she becomes but a part of the volume of sound. This absorption in the true spirit of music belongs only to what may be called the musical aristocracy—to that small upper circle which

has shed lustre over the annals of music from Catalani, Pasta and Malibran to the few great cantatrices who are queens of the modern stage. In a young singer this evidence of a fine musical nature is worthy of note as arguing well for future triumphs.

The true musical temperament of Miss Butz shows still further in the more than ordinary individuality with which she invests the old time favorite arias and songs. She brings to her interpretation the delightful freshness of a purely artistic nature. Her own feeling is felt by the audience and her artistic interpretation has been appreciated by artists wherever she has sung. For Miss Butz's début was not the only moment of success. There have been many European appearances since her début, when her earnest feeling and high artistic finish have commanded praise.

The secret of Miss Butz's sudden success in Brussels—it is well to recapitulate—is no doubt the fact that she went abroad with her voice already well placed, with a good musical education, with a good knowledge of foreign languages and was therefore able to devote herself to the study in various musical directions which she felt that she required.

How thoroughly she has merited consideration may be seen by reading the few notices appended, which are selected to illustrate certain definite and valuable critical opinions. Brussels, it should not be forgotten, is the very centre of the artistic and intellectual life of Belgium, and not less critical, perhaps in some respects more critical, than Paris or Berlin.

Mlle. Lillian Butz, a young American cantatrice, achieved a brilliant triumph at last night's concert. Mlle. Butz has a most delightful soprano voice, fresh and of excellent quality. She vocalizes without effort, and arrives at the highest notes of the register with surety and ease. The singer is, moreover, an artist who possesses style and emotion. At once she gained the entire sympathy of the numerous public, who evinced their sincere appreciation by many hearty recalls.—*La Fédération Artistique.*

A young American artist, Lillian Butz, gave us the opportunity last night to thoroughly admire and appreciate her excellent work. She is a brilliant exponent of the Italian school of singing.—*L'Indépendance (Bruxelles).*

Lillian Butz has a beautiful voice which she conducts with great art—the timbre of the voice is very distinguished. Purity and sweetness of tone, accuracy of intonation and extreme flexibility characterize the singing of Lillian Butz.

Mlle. Butz is a most excellent and thorough musician. In her operatic scenes and arias, sung with orchestral accompaniment, it was plainly evident that Mlle. Butz has a most brilliant future. In addition to her beautiful voice, she has a handsome stage presence and magnetic personality—she is eminently fitted to be genuinely successful.—*La Guide Musicale, Paris.*

Lillian Butz has a soprano voice of remarkable purity and delicious quality. Her singing with orchestra was a most pronounced and artistic success. A rich voice and a most charming presence rendered her doubly attractive and rapturous recalls demonstrated her popularity.—*Le Petit Bleu.*

Miss Lillian Butz, a talented young American singer, scored a great triumph at Saturday's concert. She sang with orchestral accompaniment an aria from "I Puritani" and one from "Don Juan" with brilliant finish and much delightful charm, and was warmly applauded and recalled by a critical audience, which included a large contingent of the American colony here. A deluge of beautiful flowers rained upon the fair young singer. Lillian Butz has a clear, rich soprano, and made herself heard in the original Italian with ease and distinctness. We cordially extend to this new prima donna our sincere wishes for a speedy return to Brussels, where she will always be assured of a hearty welcome.—*The Belgian Times and News.*

Splendid success of Mlle. Butz at last night's concert! It was a triumph of which to be proud, and well merited by this fair young artist. Lillian Butz has a beautiful soprano voice which she thoroughly controls, and which is especially remarkable for a very distinguished tone quality (est d'un timbre très distingué). Mlle. Butz is an excellent musician, evincing style and artistic finish in every interpretation. Her singing with orchestra demonstrated how truly she is a singer of the future (chantés avec orchestre, elle a démontré

qu'il y a en elle une chanteuse d'avenir). Without doubt she will win the most brilliant success in her coming tournée in America, after which we are promised the return to us again of the charming Lillian Butz.—*Le Soir (Belgique).*

Miss Butz will return to Europe after her stay in America, for a tournée through England, Germany, France and Belgium. Her American tour is under the direction of Henry Wolfsohn.

Hortense Hibbard.—Four Trio concerts are announced by Hortense Hibbard, to be given on Tuesday afternoons. Gustav Dannreuther, violinist, and Anton Hegner, cellist will assist, together with Adelina Hibbard, soprano. The dates are as follows: November 30, at 279 Madison avenue; December 7 at 52 West Fifty-fourth street; December 14, at 37 West Forty-seventh street; and December 21, at The Osborne, 205 West Fifty-seventh street.

The following is a list to be played: Mendelssohn, op. 49; Godard, op. 33; Schubert, op. 100; Arensky, op. 32; Rheinberger, op. 112; Chaminade, op. 11; Dumky-Dvorák; Rubinstein, op. 52.

Carl's Fiftieth Recital.—The fiftieth recital in the "Old First" Presbyterian Church was given by its distinguished organist and choirmaster, William C. Carl, on Friday afternoon, November 10. A program of exceptional interest had been prepared for the occasion, and was carried out by Mr. Carl, assisted by the members of the choir, with a spirit and enthusiasm truly inspiring. One is almost tempted to the use of superlatives in writing of Mr. Carl's recitals. The fugue in D minor, by Bach, a Concert-Satz, by Thiele, and an Andante, by Haydn (arranged for the organ by Mr. Carl) afforded ample opportunity for the display of Mr. Carl's virtuosity. The part songs by the choir were remarkable for their purity of tone and precision of attack. The final recital of the series will be given on Friday afternoon, November 26. The program will be devoted to the works of Alexandre Guilmant. Mary Louise Clary, contralto, and Hubert Arnold, violinist, will assist.

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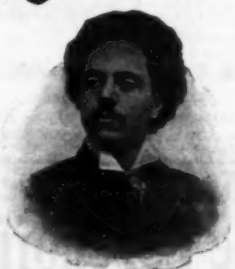
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Innes and His Concert Band.

YEARS ago, when Ole Bull was playing in this country, Vieuxtemps, the violinist, arrived. "Now," said the critics—an old chronicler tells the story—"we shall see what good playing really is." Vieuxtemps played; the critics praised him; they were all enchanted with his correctness and his style, which they spoke of in learned technical terms, and after dinner they all repaired to—Ole Bull's concert.

The story may answer the question that is often asked as to the difference between an orchestra and a good band. The band draws the people. They may appreciate the orchestra, and may praise it, but in their hearts they have a hidden love for the music of the band. They may talk learnedly of the orchestral instruments and the effects of strings and woodwinds and the due balance of parts, but when it all comes down to the practical test of enthusiasm, in-doors and out-doors, the people in most parts of the country will flock to hear the music which has from childhood associated itself with their every-day life. The orchestra is for state occasions. The band is for all occasions.

When the band is one like that conducted by Innes, which has passed so far above the ordinary type of band that it is ranked by many as equal to an orchestra, the people's preference is justified. An orchestra, for instance, can never be as satisfactory as an Innes band when interpretation and leadership are considered. The concert band of Innes is as perfect in its way as the present state of music, the leader's singleness of purpose and a permanent organization allow. The Innes band gives pleasure even to the lover of classical music by brilliant and correct playing, even the string effects being simulated by careful management of the reed instruments.

The whole performance is characterized by unity of intention, Innes leading in the real sense of the word, knowing every note of every man's score and swaying his men by the power of his enthusiasm and his knowledge. Every eye in the Innes band is upon the leader. One secret of the great success of Innes is this power of concentrating the attention of his men. He is himself no diffusive ramblar after many strange gods.

Innes' whole career offers an interesting subject for thought to musicians or students of human nature, and a glance at it will enable anyone to understand why the Innes band is now one of the three great American concert bands and may become the greatest unless all signs fail. For a band, however able the individual members may be, can only achieve fame through the leader. Like any army it must be led to victory or defeat.

When Innes was a small boy he first showed his musical proclivities by his intense interest in the trombone of a brass band. He was sure that all the music of the band proceeded from the trombone. He prevailed upon his father to get him one and after many failures he began to control the unwieldy instrument. At the age of fourteen he was the first trombonist in Her Majesty's First Life Guards, and was called the best trombonist in Europe. Four or five years later Gilmore had heard of him and brought him to the United States, where for several years he was a sensation wherever he appeared. At this time he received sometimes \$300 per week and did not play as a rule in the band, but only played two or three solos at each appearance. He was contemporary with Levy and imitated Levy's delicate cadenzas and brilliant *tours de force*. Levy, it is said, has never had another imitator. The instrument chosen by young Innes is considered by

the best authorities to be capable of a most perfect imitation of the human voice, if properly played. It requires unerring accuracy and judgment and the most delicate sensibilities. For these reasons it was for many years after its invention greatly neglected; even when its use was indicated in old scores the part was often omitted for lack of suitable performers. Mozart began to make use of the trombone more freely than other composers; Wagner and Berlioz employed it fully when they desired certain gorgeous combinations of tone. Innes has shown its value as a solo instrument.

But the success gained in this manner was only preliminary to a higher ambition. He soon organized a concert band and went through the country with it several times; and even in this early stage of his leadership he began to balance his men in true orchestral fashion and study unique orchestral effects. After these several tours he was offered the position of bandmaster in the Thirteenth Brooklyn Regiment, and taking a number of his men with him he soon began to bring musical honors to the regiment, which became known throughout the United States. Since Innes left the regiment it seems to have returned to its former obscurity.

Six years ago Innes organized his present concert band, and most of the men who were with him then are still under his direction. There are from fifty to sixty-five of these men, none of them ordinary musicians, each one an actual or a possible soloist, and several of them of the highest distinction as special artists.

But Innes did not perfect some of his peculiar innovations until three years ago, and it is more particularly since that time that his band has been a dominating musical force at festivals and expositions in all parts of the United States. The improvements sought for have been gained partly by the introduction of new reed instruments, by careful modification of the brass, and by the use for bass tones of graded tubas and two bass violins. The triple B tuba is an invention due to diagrams made by Innes and sent to a competent maker to complete. But the improvements are more specially due to the artistic standards maintained by Innes. He allows no deviation from his standard and never permits his band to associate itself with undignified musical enterprises. For his band has the repertory of a Thomas or a Seidl orchestra, and though it may be wiser in many instances for the band to give a program of so-called popular music, it may and often does give a classical program with the same care as to detail and general interpretation that characterizes a performance by the best modern orchestras. It is not strange, therefore, to learn that the classical compositions have often, as for example several times at the Nashville Centennial, awakened as much enthusiasm as the most brilliant descriptive music.

Innes does not claim, however, to be a musical educator. He believes that the people will educate themselves. He believes in giving them the best of all kinds of music and allowing them to choose what they prefer. He studies out his programs with intense earnestness, and has been known to spend three hours on one program. He knows every detail down to every note, and considers no point too small to attend to as bearing upon the whole. He constantly measures and balances effects, and, as evidenced at the last great festival in Nashville, is an artist to the finger tips. "The Hunting Scene," "The Forge in the Forest" and "A Day at the Centennial" gave to many who had not seen an operetta a glimpse of what an operatic ensemble might mean, and drew plaudits from staid opera

goers. That Innes' efforts to interest and amuse the public at Nashville were practically appreciated was shown by the attendance the week in which the great musical festival took place under his sole charge. Previous to the festival week the attendance averaged 6,000 to 9,000 each day; during that week it increased to an average of 30,000 each day. But this was no new experience for the accomplished leader, who for six years has been the great "drawing card" at the Pittsburg exhibition, a city where every child knows his name and face, who has played at every great exposition, either State or national, in the United States, from Maine to California, "from Atlanta to the sea."

The personal characteristics of Innes are those which would be expected of a leader of men. He has indomitable energy and ambition, and is a strict disciplinarian. He is quick to detect errors, and knows whether they are excusable. The man at a bass viol made the excuse one day when called to account by Innes that his bow slipped. "Yes," said Innes, "the bow slips sometimes, but never there." As he plays every instrument in the band himself, he cannot be hoodwinked by any player, and he remembers each man's part in the immense repertory, which is so large that the band can play for six weeks twice a day changing the program at each concert. Throughout this repertory he conducts without score, and assumes the whole responsibility, his men following him with absolute precision. He is the band, as every leader should be, and for him his men entertain profound respect.

Although often misunderstood, sometimes called a classicist and sometimes a sensationalist, Innes keeps on steadily in his aim of lifting his concert band as near as possible toward orchestral perfection. Since his men play together for ten months in the year the results attained are not as surprising as they might be otherwise. Only a permanent organization can expect to become a powerful musical force. The Innes tour begins in Baltimore this season with a musical festival, in association with an orchestra of seventy pieces and a chorus of 500 voices; thence the band goes to Southern and Western cities, and finally to New Orleans, returning by way of Savannah and Atlanta.

Katherine Kautz.—The talented young pianist, Katherine Kautz, continues to meet with success, as the appended notices indicate:

This was followed by the appearance of Miss Katherine Kautz, a young pianist, whose technic and artistic temperament were evidenced by her rendition of Nocturne, Chopin; Scherzo Valse, Chabrier; "One Little Star," Raff, and "Dr. St. Paul," Zelter, engaged the attention of the society. The voices blended harmoniously. Miss Kautz followed with a fantasia from Van Westerhout, and the "Soirée de Vienne," No. 6, by Schubert-Liszt. Bridge's "Two Snails" were not so slow when the society sang the tuneful number. —*Troy Daily Times*.

Miss Kautz, the instrumental soloist, is a pianist of ability. While not a heroic player, she is yet very interesting and interpreted her numbers clearly and intelligently. Her pieces were Nocturne, by Chopin; Scherzo Waltz, by Chabrier; Fantasia, by Van Westerhout, and "Soirée de Vienne," No. 6, by Schubert-Liszt. She was the recipient of a hearty encore and responded. —*Troy Press*.

Miss Katherine Kautz, pianist, took for her selections Nocturne, Chopin; Scherzo Valse, Chabrier; Fantasia, Van Westerhout, and "Soirée de Vienne," No. 6, Schubert-Liszt. It was Miss Kautz's first public appearance, and a storm of flowers and compliments upon her fine playing, the welcome promise of extended health and fire, filled the evening with the grateful element of triumph; a comfort in which the Troy Vocal Society joined heartily with the audience. —*Troy Evening Standard*.



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The Dannreuther Quartet.

An evening musicale was given in Chickering Hall on Thursday, November 18, at which the Dannreuther Quartet was heard in public for the first time this season. This organization is now in its twelfth year, and is composed of Gustav Dannreuther, first violin; Josef Kovarik, second violin; Otto K. Schill, viola, and Emil Schenck, violoncello. The program—extremely classic and interesting—called for the assistance of several other artists, and Louis Ehrke, Jacob Altschuler, William S. Hade and Felix Leifels, together with Rudolph Zwintscher, pianist, were engaged. The order of the program was reversed owing to the fact that one of the parts in the Händel concerto had been left at home.

Music lovers were delighted at the opportunity of hearing the concerto in A minor by Bach, even though the interpretation was disappointing. In this number there was absolutely no ensemble—each artist played at his own sweet will—there seemed to be no understanding, and although the allegro moderato was rushed as to tempo, the "ma non tanto" of the adagio was quite ignored, and dragged unmercifully.

In the Dvorák Quintet (op. 97) things went more smoothly—there was more precision, more finish, and the artists seemed to have caught the spirit of the composition. This quintet has been heard before in New York, when it was played by the Kneisel Quartet assisted by Zach, in 1894. The work is not profound—its themes are trivial and commonplace, but the workmanship of the composition is admirably skillful.

The most pleasing number on the program, so far as the reading was considered, was the Händel "Concerto Grosso," in F major. The Minuetto was delicious, dainty, and wholly satisfying.

Metropolitan College of Music Lecture.

THE second of the course of lectures to the students of the Metropolitan College of Music was given November 18 by John C. Griggs, in the Assembly Hall of the Presbyterian Building. The subject was "Mystery Plays and Passion Music: Mediæval Hymns."

After acknowledging the indebtedness of music to the fostering care of the Church, which preserved it through the Dark Ages, Dr. Griggs gave a most interesting account of the performance of mystery plays, which originated in a spirit of devotion, but eventually degenerated into a boisterous frolic.

Passion music originated in the custom of reciting during Holy Week in Gregorian style the story of the passion and death of Christ. Its gradual elaboration and development down to the time of Bach were described in detail, and of the great St. Matthew Passion music the lecturer spoke at some length, showing how inadequate the most perfect modern performance of that work must necessarily be, on account of its dependence upon traditional sympathy and understanding of the hearer.

The examples of Passion music which served as illustrations were sung by a chorus and several soloists. These were the "Tenebræ Factæ Sunt," attributed to Palestrina, and a selection of the Bach St. Matthew Passion music, showing the dramatic construction of the work.

Of mediæval hymns the lecturer said: "Of the heritage which the Church universal has had handed down through the ages, nothing has stood out more independent of creeds

and times than those glorious Latin hymns of praise, of contrition and of beatific vision."

A most interesting account of the celebrated musical settings of these hymns was concluded by the performance of "O Tree of Beauty" and "O Cross, Our One Reliance, Hail!" from Shelley's "Vexilla Regis," and the "Inflammatus" and "Eia Mater," from Dvorák's "Stabat Mater."

The work of the chorus and of the soloists, Miss Richards and Miss Riley, was a delightful feature of the afternoon.

The next lecture of the course will be given by H. E. Krehbiel on the subject of "Classic and Romantic Music," on December 2, in the Assembly Hall of the Presbyterian Building. Mr. Krehbiel will be assisted by Miss Caia Aarup.

An Eminent American Teacher.

OSCAR SAENGER has now before the public several pupils who are among our most successful vocal artists. These are Josephine S. Jacoby, contralto; E. Leon Rains, basso; Jos. S. Baernstein, basso; Esther Hirsch, contralto, and Madame De Pasquali, soprano.

Mrs. Jacoby is engaged to sing at the chief orchestral concerts of the country under such conductors as Thomas, Seidl, Van der Stucken and others. Mr. Rains is with the Damrosch Opera Company and will sing Pogner in the "Meistersinger," Hunding in the "Walküre," King Henry in "Lohengrin," and other leading roles.

Mr. Baernstein is meeting with much success in concert work; Miss Hirsch also in concerts and musicales. Madame De Pasquali is singing with great public approval both in opera and concert, and bids fair to become one of the bright, particular stars in our American firmament.

This is an array of talent of which any teacher might justly feel proud, and besides these singers, who are already well known, Mr. Saenger has many fine voices from all parts of the country, some of whom will surely be heard by the public before the close of the season.

Mariha Burmeister.—At a teachers' recital, given recently in the Jessamine Institute, of Nicholasville, Ky., Miss Burmeister, the talented young pianist, interpreted a delightful program with the assistance of Miss Boyd and Miss Douglas. Miss Burmeister's numbers included two Chopin nocturnes, "The Rose," by Spohr-Liszt, and a rhapsody by Liszt. The following notice is from the *Jessamine Journal* of October 29:

A most brilliant and delightful musical and elocutionary program was rendered in the chapel on the evening of Friday, October 28, those taking part being Misses Burmeister, Boyd and Douglas. Miss Burmeister comes back to us from her summer sojourn in Germany, the land of our greatest composers, with a new and deeper inspiration, and, if possible, gives a more poetic interpretation of the masters' works than ever before. There are some performers who make a whining and pining sentimentalism of Chopin. Her rendition of his two beautiful nocturnes, while conceding sufficient to sentiment, breathed with healthy life. Enough cannot be said in praise of the Spohr-Liszt arrangement of "The Rose"; the conception and execution were alike exquisite.

Shannah Cummings.—The two press notices quoted below refer to that excellent soprano, Shannah Cummings: Shannah Cummings was the soloist with the Pittsburg Orchestra in Carnegie Hall. She gives promise of becoming a great soprano. Among her advantages are her youth, refinement and musical temperament, and true dramatic instinct. Her voice is of good quality, ample volume and wide range. Her program numbers were: "Let the Bright Seraphin," by Händel, and Delibes' beautiful arioso "O Thou Cruel Sea." For encore numbers she sang Well's "Spring Song" and Braddy's "Thou Art Mine All." Besides being a vocalist of rare talents, Mrs. Cummings is an accomplished pianist, as her accompaniment to the Well "Spring Song" readily proved.—*Pittsburg Leader*.

The bright particular star of the evening was Shannah Cummings. She possesses a magnificent soprano voice of rare range and power, a commanding stage presence and a most pleasing personality. Her first number was "More Regal in his Low Estate." It was enthusiastically received, and "One Spring Morning" was given as an encore. She also sang "Polly Willis," a charming ballad, and "To Rest I Call Ye Lambkins All." She was recalled by bursts of applause and sang a lullaby.—*Braddock Herald*.

Chaikovsky's "Voyevoda" (Chieftain).

PERSONAL RECOLLECTIONS BY M. ALTSCHULLER.

ON the 27th inst. the New York Symphony Society is going to play for the first time in America a piece Chaikovsky, entitled "Voyevoda."*

Originally it was played at a concert given by the renowned Russian pianist, Mr. Ziloti, in the city of Moscow, in 1891.

Peter Ilyich Chaikovsky himself conducted the orchestra, which had but a few rehearsals, due to the fact that the music was not complete before the very day of the concert. The concert proved a failure. In general the Russian public, appreciating the musical genius of Peter Ilyich as a composer, did not consider him as a great conductor.

The fifth symphony, played for the first time under the leadership of the composer, failed entirely. When it was repeated the second time by Mr. Nikisch, the people wondered whether this was the same symphony, such was the difference in execution. Peter Ilyich was sceptically inclined toward his music. When asked what he thinks of the music of "Voyevoda" he abruptly answered, "It is pretty rotten."

As a result of his own disappointment he burned all the music of it the day after the concert. Fortunately Mr. Ziloti saved the score, and thus gives the possibility of reproducing it now before the American public, which will undoubtedly appreciate its real merits.

The subject of "Voyevoda" is taken from a well known poem by Pushkin, and in short consists of the following:

The Voyevoda returning to his palace from a battle misses his wife. Full of jealousy and rage he wakes up his servants and starts immediately on a search. He finds his wife and her lover sitting in a garden. Hiding himself behind the bushes he overhears their conversation, witnesses their mutual affections, and commands the servants to shoot her. The servant hesitates to obey the command of his master, and at last fires at the "Voyevoda" himself. The Voyevoda dies with the feeling of unsatisfied revenge.

Peter Ilyich wonderfully expressed the following movements:

The swift ride of the "Voyevoda."
The affections of love.
The shooting.
The last breathing of the dying Voyevoda.

The first movement is the most difficult. After long meditation Peter Ilyich chose to express it by a very rapid "allegro." The affections of love are expressed by a gradual rise from a quiet, cautious melody into music of delight and victory. The moment of shooting is very effectively expressed, too; so are the last moments of the wild "Voyevoda"—which is attained through the use of brass instrumental music (trombone).

Henschel Recitals.—Mr. and Mrs. Georg Henschel will give two song recitals in Chickering Hall on the evening of December 2 and the afternoon of December 6.

A most unique and interesting program will be given by these artists, who have just returned from a highly successful tour in California. This is the farewell tour of the Henschels. They return to England in the spring.

*Not a part of it, as was said in a former number of THE MUSICAL COURIER.

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7. Free admission to the concerts of the Philharmonic Society (reserved seats in balcony).

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OUR Berlin letter in this issue and the Paris *Figaro* of a recent date report the engagement of an opera company for St. Petersburg, Russia, for next March, embracing in the personnel Jean and Edouard de Reszké. This is a rumor of several months' growth and which has been recently contradicted by cable. As will be seen, there is a decided hitch in the proceedings.

IF the next Seidl tour is to be conducted under the same management as the last the same errors are sure to be made and profits turned to losses again. What Mr. Seidl needs is intelligent, aggressive, modern management and not conservatism that goes so far as not even to advise the people properly that Seidl and his orchestra are en tour, for that happened during the last trip.

THE composer is worthy of his place. Otherwise he should have no place—on concert program or operatic manifesto. If Haydn is played his simplicity should not be made inane because the conductor prefers to lead his orchestra through a Brahms symphonic maze. If Mozart is played, his fresh melody and spontaneity should not be weighed down by the conductor's preference for Wagnerian harmonies. Grieg justly gets a little wrath in the current number of the *Century* when he speaks of the unworthy attitude assumed by some conductors, who will give perfect performances of Wagner music-dramas, but who "huddle a Mozart opera in a work-a-day manner."

He thinks that under such circumstances it is asking too much to expect to come away from a Mozart performance with an impression corresponding even approximately to the value of the opera, and that such a state of affairs should not be tolerated.

"All art should be viewed historically." Exactly what has been preached in our choral music sermons. View art historically; and if any composer show in his art the spirit of musical beauty, give him place on the modern stage as illustrating his period. Interpret the composer worthily. That we may need little of Mozart in opera and less of Haydn in oratorio is another matter. Place for the best and appreciation for the best, so long as there is no domination of the old over the new which embodies the old.

PITCH AND TOSS.

NOT an affair of honor nor a love affair, but, what is far more important, a vocal affair, occupies the attention of Barron Berthald, to the great concern of the Carl Rosa Opera Company. A game of pitch and toss seems to be taking place between them. The reported facts in the case, as they are forwarded to THE MUSICAL COURIER from England, are:

"Barron Berthald has severed his connection with the Carl Rosa Opera Company on account of the 'high pitch' used by the company, as he considers this pitch absolutely injurious to any voice, especially in Wagner operas.

"When, upon his arrival in England, he discovered that the high pitch was used he immediately sought his release, but the directors refused to consent unless he had first given the 'high pitch' a trial. Not wishing to distress the company, who had no one to replace him, he sang for about twelve weeks, but then declined to stay with them any longer unless the pitch was changed. The directors declaring this impossible, Mr. Berthald asked finally for the cancellation of his contract, which was then granted. Mr. Berthald has left England for Berlin, where excellent engagements have been offered him."

Mr. Berthald's position is without doubt the only reasonable one for a tenor to take. A tenor's voice

is his fortune and he cannot afford to do aught that destroys its value. Mr. Berthald was warned by our London correspondent, Mr. Atwater, of the danger of this high pitch which the Carl Rosa Company persists in maintaining. But Mr. Berthald has had to learn by experience, as all tenors must learn who try to sing Wagner operas at any higher pitch than is absolutely necessary.

As to the company, it does not seem able to keep itself up to concert pitch for any length of time, however high the pitch of the instruments. It is experiencing now one of the "downs" that contrast so frequently with the "ups." Wherefore it is "down" cannot be entirely explained on the ground of Mr. Berthald's cancellation of contract. There must be other causes. What are they? There is a rumor of gross mismanagement. There are whispers, too, that the musicians will not play new instruments at lower pitch, though the directors are willing to buy them. Last year the company was successful; this year, so we learn, it is not. It started out very bravely this season on its tour through England; now its main mission seems to be to illustrate the reverse of the old saying "a bad beginning makes a good ending." Its see-saws are amusing to outsiders.

But let the directors be of good cheer; all is not lost. There are many second-rate tenors who will split their throats rather than not sing at all. And if the weary manager is badly pitched and tossed by the waves of adversity he may console himself by remembering that he is not the only manager who has been wrecked on Wagnerian shores.

SEMBRICH LAST SUNDAY.

IN the case of Marcella Sembrich the usual routine of criticism may as well be suspended for the time being, as the marvelous art that she exhibits has been thoroughly criticised, and all that can be said in addition thereto would be merely an extension and a reiteration of the many favorable comments on her singing.

What we chiefly wish to refer to here is the new impressions created by her interpretation of what has been supposed to be an old art, and that is the art of bel canto. It has become fashionable to decry the old Italian arias, such as the great arias of Bellini and Verdi and Donizetti, and even such songs as the variations of Proch, which she gave with such taste and finish on Sunday night.

When we hear Sembrich we begin to appreciate these old arias, so that they appear as fresh and virile as if they had been composed ten years instead of forty and fifty and sixty years ago. And Sembrich, moreover, illustrates the fact that the great army of singers that has been here for the last few decades must have been inefficient in voice and method to have influenced our taste and feelings for these remarkable vocal compositions.

No wonder the old patrons of opera in the fifties and sixties recall with unctious and enthusiasm even the days of bel canto, when such artists as Sembrich were among the usual artists at the Italian opera. We can readily understand when we hear this woman what such an opera must have meant with a quartet or a quintet equally balanced consisting of singers of this calibre. And we must not forget that these very singers were the inspiration of the composers, just as an inspired musician could to-day, after hearing Sembrich, write an imitation Italian aria for her without difficulty. It would be found, if he were an extremist among modern musicians, that he could not escape the inspiration when he hears Sembrich sing. The bel canto, merely as a technical operation, while it has its value, could not generate such enthusiasm as Sembrich created in the Metropolitan unless the artist had such temperament and vital genius to depict emotion and feeling as nature has given to Sembrich.

De Gogorza, the baritone, who made his first appearance on Sunday, promises to be a valuable ad-

dition to our concert stage, with his pure intonation and his refined musical judgment.

William J. Lavin, the tenor, sang with more freedom and abandon than before, and therefore with better results.

Seidl and his orchestra performed some of their usual well-known programs, among them a prelude by Henry Waller, written in a broad, masterful style and equipped with the best modern instrumental ideas, but more than that, a musical composition with a logical purpose. It is a part of his opera "Cleopatra," and should be heard again to insure detailed criticism.

The accompaniments by the orchestra for the Sembrich songs were conducted by Signor Bevig-nani, who was selected particularly for this purpose by her. They were flawless, particularly following her ideas and assimilating them. With these works Mr. Bevig-nani is thoroughly familiar. Mme. Sembrich sings in Boston this week, and will then proceed to the West, with an eye to the Pacific Coast.

ASTORIA VERSUS ART.

WE have been asked why we do not seriously criticise the concerts given every fortnight at the Astoria. We have been asked if we do not consider them musical events, and the name of Mr. Seidl is adduced as a guarantee of the unimpeachable quality of the entertainments. Our answer is simple. We do not consider the affairs given at the Astoria every other Thursday as being musical in the sense to warrant criticism. Mr. Seidl and his orchestra are there, and so are solo performers and singers of established reputation, but the disproportion between the fashionable end of these affairs and the musical part is too great; in a word, fashion and foolishness prevail and art is dominated, hence the absence in our critical columns of any mention.

The trouble is simply this: When a manager, one that has had absolutely no experience in matters musical, gathers persons by subscription and otherwise to listen at \$5 a head to music that may be better heard at one-fifth the sum in Carnegie Hall or the Metropolitan Opera House, that manager must give his subscribers the equivalent for the other \$4. So fashion's aid is invoked, there are stories promised for the morning papers, and as a final appeal, the stomach is to be placated by ices and cakes! Then the ginger-bread magnificence of the ballroom, the glittering array of boxes in the Hammersteinian style, the pother incident to getting your nose in the establishment, and the rule regarding evening dress, all these are factors in the misguided manager's calculations, but factors that have proved hostile, even in the short time that has elapsed since the opening of the season.

In the first place, Mr. Seidl nor any other conductor cannot take an intense interest in music given with such surroundings. The heavy carpeting hurts the acoustic quality, the odious decorations disturb the eye, then there is a decidedly unmusical element present which prefers to see and be seen, gossip, chatter and circulate rather than sit still and listen.

Last Thursday night is a case in point. The noise was atrocious and Mr. Seidl was more than once annoyed. No body of men composing an orchestra can concentrate its attention on serious music in such an atmosphere. The music is bound to degenerate, and so the Berlioz "Benvenuto Cellini" overture was poorly played. Ysaye did not do justice to the Saint-Saëns concerto and we refuse to pass any opinion on the playing of Raoul Pugno, for he was constantly interrupted by the banging of doors and people hitching their chairs about for comfortable conversation. There are no seat checks and so the chairs are spread all over the room, which, because of this, does not seat nearly as many as it might. There is no concentration on the part of the audience, and, worst of all for

the high hopes of the management, *the fashionable world is conspicuous by its absence.* But let last Sunday's *World* tell the story of the last concert.

"The eminent musicians who have been engaged to appear as soloists at the Astoria subscription concerts are certainly entitled to the respectful consideration of the managers. Those who have appeared so far have held the attention of the audiences in an unexpected degree, considering the dominant social phase of the concerts, but they have been subjected to disturbing annoyances through the ill regulated and over zealous acts of the attendants.

"On Thursday evening Ysaye was put in a frame of mind which explains the indifferent and slovenly manner in which he played at intermittent moments during the concert. Doors were slammed, ushers moved chairs in his immediate vicinity, seated late comers and passed to and fro in the range of his vision, and finally, when he responded to the applause, he was compelled to bow to an audience masked by an invading army of servants with their platters of refreshments. Ysaye's chagrin was plainly visible. His gestures of dissatisfaction had a sarcastic character. It may be a solace to him to know that he had the audience's sympathy."

Contrast the behavior of an audience at a Boston Symphony Orchestra concert with the ill-bred, *gauche* attitude of the Astoria folk! They act as if at the Horse Show and are overdressed and often vulgar. Is it any wonder M. Seidl looks bored beyond endurance and does not do himself or the program justice? We have told you why we do not consider these concerts—which are neither fish nor flesh, truly fashionable nor artistic—fit food for criticism.

INDIAN STRINGED INSTRUMENTS

ANTIQUARIAN researches seem valuable to a comparatively small part of the general community and to an extremely small part of the musical community. Yet it is by means of the patient labor of a few patient investigators that sciences are built up and correct history is written. One discovery dovetails into another, until finally an edifice of beautiful but stately proportions is complete. Musicians who can appreciate this truth will not underestimate a contribution recently made by Dr. D. G. Brinton to that American History of Music—which is not yet written. He disproves, so far as now appears, the assertion that the American Indians at the time this country was discovered had no stringed instruments.

He has found four, and describes them in the *American Antiquarian*. These four stringed instruments are the quijongo of Central America, a monochord with a gourd or jar as resonator; the "Apache fiddle," which has one chord and, as resonator, a hollow reed; an eight-stringed instrument which Adair speaks of in his history of American Indians, and an instrument with four strings and a jar, which may be seen in the Metropolitan Museum, and which is said to be from Brazil.

It would be strange if the Indians, particularly those of North America, should be so much less musical in their tastes than other untutored tribes of which we have record. The poetic feeling of the Indians is evident in their legends and their speeches. Their intense love of nature is shown in their metaphors and comparisons. Their love of nature must have led them to listen to natural sounds and have led them to early attempts at imitation. It is indeed related by one competent authority that North American Indians have had from early times instruments constructed to imitate the splash of water. The sound is faithfully reproduced by means of large buffalo hides filled with water, and upon these the player beats with drumsticks of cork. The sound is said to be so pleasing to the Indians that they will listen to it for hours.

If they were ingenious enough to reproduce this sound they might easily with less exercise of skill produce some primitive instrument which would suggest the sighing of the wind through the trees.

Dr. Brinton is probably right in believing that these instruments which he speaks of are not borrowed but indigenous.

DOOMED TO FAILURE

IS it not plain that the same laws of cause and effect apply to musical questions as to political and sociological questions. Yet one would think that in musical matters the law and gospel of Logic, Nature and Science could be overturned with impunity.

Throughout the country political and sociological questions are studied more thoroughly than ever before. The best correctives for political corruption, for poverty, for inefficiency among the masses, are being thoughtfully considered and being put into active operation. Better government, better education, better housing, better sanitary conditions and the higher morality that is the result of improved social conditions—books, magazines, periodicals, are full of articles bearing on these and kindred questions. Yet one of the worst evils in musical life, that of sending students abroad whose education is but just begun or incomplete, is still unremedied. Parents and guardians do not yet understand the resulting injury to the student himself and ultimately to American musical progress. In a letter from Brussels which appeared in our columns last week (page 40) comment was incidentally made concerning this matter. As the writer knows whereof she speaks, her testimony is valuable enough to bear repetition:

May I add a word with reference to musical study in America? I am impressed with the fact that THE COURIER is doing an educational work in this connection, the value of which, both for the best interests of American art and for the happiness of all concerned, cannot be overestimated.

Being in a position to observe and judge, I must say it is simply appalling the large number of students who come abroad each year, often at a great sacrifice, and with either so little talent or so little preparatory study that the results are deplorable in the extreme. Truly an earnest warning to all who think of going abroad for study cannot be exaggerated or given too often. I heartily endorse the advice given by THE COURIER. If the expensive trip abroad were rarely if ever undertaken, except by those of proven talent, who have first secured at home the most thorough preparation possible, there would be fewer cases of disappointed hopes and ruined careers. If in doubt as to the right move, let the student address THE COURIER for advice. Such an appeal, I am sure, would not go unanswered.

Further comment would seem unnecessary were it not for the fact that when there is a particularly heavy stone in the way of musical progress it can only be worn away by constant hammering. It seems to be necessary to point out again and again that it is a criminal piece of folly to send students abroad who are not able to assimilate whatever small advantages there may be in the Old World musical atmosphere—students who have not learned to discriminate, who cannot select what is best for themselves, who have no musical judgment, who cannot appreciate or understand the concerts or operas which are so plentiful, because their ears have not been trained by hearing the best music possible at home. A half educated student, instead of being able to progress rapidly after his arrival in Europe, must spend wearisome hours and the vital energy which might be put to better use in remedying his lack of technical skill—especially if he go to a Leschetizky, who has method in his madness or the reverse. Perhaps swollen hands, sprained wrists, nervous prostration, may assist him to comprehend the teacher's theory.

When the student finds his time and money spent in acquiring rudimentary technic he realizes how he is disappointing the hopes of those who have sent him to twinkle like a little star, if not flame like a big one, across the great musical firmament of Europe. What is the result? Discouragement; often despair; sometimes an apathy which renders the student an easy prey to the lax morality which

surrounds him. What possible gain can there be in studying harmony and technic abroad when the best teachers come here? What words are strong enough in which to ask parents, guardians and teachers afflicted with peripatetic philosophy not to blight a promising musical career, at the outset, by sending abroad those who are still untrained, unprepared for the conditions of European life, and who are doomed to failure from the start.

Each annual hegira in search of foreign atmosphere causes as many victims to fall by the wayside as have sometimes fallen during a fanatic crusade to some religious shrine.

MARCHESI AND MARCHESI.

THE title of Mathilde Marchesi's book is "Marchesi and Music," but we prefer our own reading, "Marchesi and Marchesi," for of all blatantly egotistical and tiresome books this memoir is the most remarkable. In recollections of an artistic life egotism to a certain degree is pardonable. We read Benvenuto Cellini's ruffianly and artistic confidences, Rousseau's personal and licentious outpourings, Amiel's melancholy individual note—in all these and many others we find the *raison d'être* to be a personality worth exploiting. Or, in lieu of an overpowering man or woman back of the confidences, agreeable anecdotes, celebrated persons encountered, and musical and literary *ana* are acceptable.

But we have sought in vain in the three hundred pages of Marchesi's recollections for anything of interest, any human touch, any trace of humor, or of a lovable and artistic atmosphere. From the frontispiece, where you are confronted by an old woman with a hard face and cold, selfish eyes, to the very end, all is braggadocio, egotism and sordid vanity. This German woman—Marchesi's name is Mathilde Graumann—started out with the principle that the world owed her a living, and she went at it as if at an oyster. Her career has been one of quarrels, intrigue, imbroglia and general rows. She was in the Vienna Conservatory three times, and each time the pugnacious old dame had to resign. Wherever she was were broils and discomfort. Even amiable old Ferdinand Hiller gave her up in despair, and her stay in Cologne was an unpleasant one. Will power is an admirable quality, but backed by a selfish, greedy, grasping disposition and unpleasant personality it is apt to prove a boomerang. Marchesi was thoroughly disliked in Vienna, Cologne, and is disliked in Paris. She has all the disagreeable and dogmatic qualities of a self-opiniated German woman of narrow brain and no culture. She studied music in a fierce, disagreeable way, and her early portraits reveal her hard, cold, unimaginative nature. She was ambitious and sturdy, and has always had the business element enormously developed. She pushed herself in everywhere, cultivated the acquaintance of men like Liszt, Mendelssohn and other amiable artists, and her thriftiness and keen nose for a good voice gradually built up her reputation.

Musically she is a mediocrity. She had a poor voice and no temperament. She is, as a matter of fact, unmusical and a hater of progress. Knowing only a limited repertory as old fashioned as the hills, she has forced every pupil, no matter the voice or temperament, into a Procrustean bed, the bed of shallow coloratura singing, the music box school. Beethoven, Weber, Mozart, Wagner, Schubert, Schumann, Franz, Brahms, she is ignorant of and despises. She likes skyrocket voices and has little taste for tone color. We are treated to a list of distinguished names of pupils, Melba, Eames, Gerster and others, but nothing of the voices she has forced by her pyrotechnical training. Melba, it is said by those who knew her, sang just as well before she went to Marchesi, and this despite the mutual admiration society, the photographs and the certificates of affection. The shrug of Eames' splendid

shoulders when Marchesi's name is mentioned as her only teacher is sufficiently convincing, and Gerster was a vocal genius; like Melba and Sanderson she had natural technic.

Marchesi is a much overrated old lady, with a singularly unprepossessing personality and a gift for saying disagreeable things. The game is played out, and we no longer thrill when we read of the astounding success of "Mlle. Dakota (Mollie Muldoon, of Fargo) at Monte Carlo," and, of course, a pupil of Marchesi! Marchesi and Music—rubbish, better Marchesi and humbug.

New York College of Music.

THE largest pupils' concert that has ever been attempted in New York was given on Friday evening in Carnegie Hall by Alexander Lambert, of the New York College of Music. The reputation that Mr. Lambert enjoys is one which he has earned by such results as those shone on Friday night, which stamp him as one of the greatest of teachers in either America or Europe.

The program was presented practically without a flaw, each number having been accompanied by the New York Symphony Orchestra, under the direction of Mr. Damrosch. The surety of these young pupils who played without notes, for the first time with orchestra, and who played such compositions as were presented, was enough to arouse the envy or to emulate pianists of old standing to work. This concert was indeed an indisputable proof that a musical education of the most thorough nature can be obtained in New York. Mr. Lambert has surrounded himself with a corps of teachers of the highest standing and capabilities, and for this reason in every line has very successful results.

Notwithstanding the fact that each pupil heard retained an individuality, there was that in each one which proved that his or her work was the result of a certain course of training and education which was admirable for its thoroughness and the lucidity of musical intelligence displayed.

The extreme youth of Gussie Zuckerman, Harry Graboff and Tillie Stiller made their performances the more remarkable. The appearance of Miss Florence Terrel on this program was rather in compliment to Mr. Lambert, for Miss Terrel stands easily in the professional field now and in each appearance strengthens her hold upon the admiration and appreciation of the public.

She gave a broad, intelligent reading to the third movement of the Henselt Concerto and displayed very much technical authority.

Miss Beckwith, a young soprano with charming delivery and style, is the pupil of Montefiore, from whom she has taken very much of her teacher's quality of voice and tone production. Her high notes are pure and bell-like, and when time will give her poise and self-reliance she will be most acceptable on the concert stage.

Montefiore has accomplished very much since her connection with the New York College of Music and has now some fine pupils who are themselves professionals. This was the program:

Festival overture.....	Lassen
New York Symphony Orchestra.	
Scherzo for piano, from Fourth Concerto.....	Littolf
Miss Ada Smith.	
Concerto for violin (third movement).....	Rhode
Tillie Stiller.	
Concerto for piano, C major (first movement).....	Beethoven
Gussie Zuckerman.	
Concerto for piano, A minor (first movement).....	Grieg
Miss Katherine Campbell.	
Slumber of the Virgin.....	Massenet
Canonette.....	Godard
New York Symphony Orchestra.	
Concerto for piano, F sharp (third movement).....	Hiller
Master Harry Graboff.	
Les Pilles de Cadix.....	Delibes
Miss Betsy Beckwith.	
Concerto for piano, F minor (third movement).....	Henselt
Miss Florence Terrel.	
Cortège de Bacchus.....	Delibes
New York Symphony Orchestra.	

During the evening Mr. Lambert was presented with an elaborate silver loving cup from the pupils, with laurel wreaths from the teachers, and Madame Sembrich sent an immense bunch of "American Beauties" in commemoration of his tenth year as director of this college.

The audience was very large and most of the prominent musicians of New York were present and remained throughout. In the boxes were seen Madame Sembrich, Mr. Stengel, Caroline Miskel-Hoyt, Bevignani, Burmeister, Sousa, Von Inten, Henry Wolfsohn, Madame Dotti-Mapleson, Howard Brockway, Bruno Oscar Klein, Louis Blumenberg and many others.

Lulu Potter and Garcla Choral Club.—The second private concert of the Newark Club occurs December 15. Miss Potter is the conductor, as heretofore.



DEATH THE LEVELER.

The glories of our blood and state
Are shadows, not substantial things
There is no armor against fate;
Death lays his icy hand on kings;
Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

Some men with swords may reap the field,
And plant fresh laurels where they kill;
But their strong nerves at last must yield;
They tame but one another still;
Early or late
They stoop to fate,
And must give up their murmuring breath
When they, pale captives, creep to death.

The garlands wither on your brow;
Then boast no more your mighty deeds;
Upon Death's purple altar now
See where the victor-victim bleeds:
Your heads must come
To the cold tomb;
Only the actions of the just
Smell sweet and blossom in their dust.

James Shirley (1595-1633).

M. ISIDOR PHILIPP, the Parisian pianist and pedagogue, is still pursuing his flights into the rugged country of technics. His latest achievement is a volume of daily exercises made up of examples from Chopin, the first volume of which he devotes to examples of double notes and octaves. I have written before of the valuable contributions of M. Philipp to piano pedagogy. His former volume of daily studies, his octave and left hand school, all prove him to be an original and bold investigator in a field first explored by Tausig. In the new daily studies Chopin's technics are laid upon the dissecting table and there need no longer be any excuse for ignorance about their leading principles. Instead of beginning your day's work with the regular finger studies, these extracts from Chopin—the quintessence of Chopin—invite you to serious study, and there is certainly some satisfaction in not wasting time over empty technical forms. I need not go into detail except to say that this first volume makes me long to see the second, so apt is it in illustration, so well arranged. Both sections are rich in example.

The volume has another claim upon our sympathies, for, in addition to a charming portrait of Chopin, after Vigneron—the Chopin of 1833—there is a singularly interesting preface by Georges Mathias, in which Chopin is sketched in a few sincere, exquisite strokes. His alluring, hesitating, gracious, feminine manner and air of supreme distinction are touched upon, and M. Mathias—dear charming, old gentleman, how well I remember him in 1879!—speaks of Chopin's shoulders, held high after the style of the Poles. Chopin often met Kalkbrenner, his antipodes in everything but breeding. Chopin's coat was buttoned high, but the buttons were black; Kalkbrenner's were gold. And how Chopin disliked the pompous old Jewish pianist, with his airs and stinginess. As Mathias writes with glee of the idea of Chopin profiting from the instructions of Kalkbrenner.

"Je crois qu'il n'y a eu qu'une leçon de prise," he adds most emphatically.

At Louis Viardot's Chopin met Thalberg, and that great master of the arpeggio and also of one of the finest singing touches ever heard on a keyboard received with haughty humility the Polish pianist's compliments, not quite believing in their

sincerity. Perhaps he was right, for Chopin made mock of his mechanical style when his back was turned; his imitation of the "Moise" fantasy being astoundingly funny, according to Mathias.

"What a jury of pianists," he cries, in the old days of the Salle Erard! Doehler, Dreyschock, Leopold de Meyer, Zimmerman, Thalberg, Kalkbrenner—how they all examined with curiosity the Polish black swan, with his original style and extraordinary technic! A row over Liszt's transcription of Beethoven's "Adelaide" is mentioned.

* * *

And Chopin, pianist? He played as he composed, in absolutely unapproachable manner. I fancy he would be shocked to hear his music in the hands of some modern Sadow of the keyboard, torn into unmelodic splinters, yet every splinter exhaling a melodic sound under the furious fingers of the misguided pianist. Mathias examines his rubato, and settles the much debated question, although Liszt's happy illustration of the unshaken tree with the shimmering leaves still holds good. Chopin admired Weber. Their natures were alike aristocratic. Once after Mathias had played the noble, chivalrous sonata in A flat Chopin exclaimed:

"Un ange passait dans le ciel."

Mathias first knew Chopin in 1840 in the Rue de la Chaussée d'Anton, 38. The house no longer stands, being demolished by the cutting in of the Rue Lafayette. Later he moved to the Rue Tronchet, No. 5. The house is still there. He occupied the rez-de-Chaussée. The first piece Mathias brought him was by Kalkbrenner and called "Une Pensée de Bellini." Chopin regarded it without horror, then gave the boy the Moscheles studies and the A minor concerto of Hummel. His pupil, Fontana, gave lessons when the master was ill. One day Chopin was ill, but received his visitors lying on a couch. Mathias noticed the "Carneval" of Schumann on a table. It was the first edition, and Chopin, on being asked what he thought of this music, answered in icy accents and as if the work was painful even to know. He could not speak well of music whose want of form shocked his classical instincts, and so he said as little as possible. And poor old Robert Schumann down in Leipsic pouring out inky rhapsodies over Chopin!

A queer lot, these artists, yet both men were sincere according to their lights.

* * *

Mathias tells us that Chopin was a simple man—"Je ne veux pas dire simple esprit"—no critic, with no literary pretensions and not of the intellectual fibre of Liszt or Berlioz. When the aide-de-camp of King Louis Philippe asked him why he did not compose an opera he answered in that small, slightly stifled voice of his: "Ah, M. le Comte, let

me compose piano music; it's all I know how to do."

Bach, Hummel and Field, Mathias says, were his strongest musical influences. You may well imagine his horror if forced to listen to the "Ring." A tender-souled creature, yet with the fire of a hero in his veins. More masculine heroic music—and free from Liszt's and Wagner's grandiloquence of accent—than the F sharp minor polonaise, some of the ballades, preludes and etudes has yet to be written.

By no means miss this delicate study of M. Mathias.

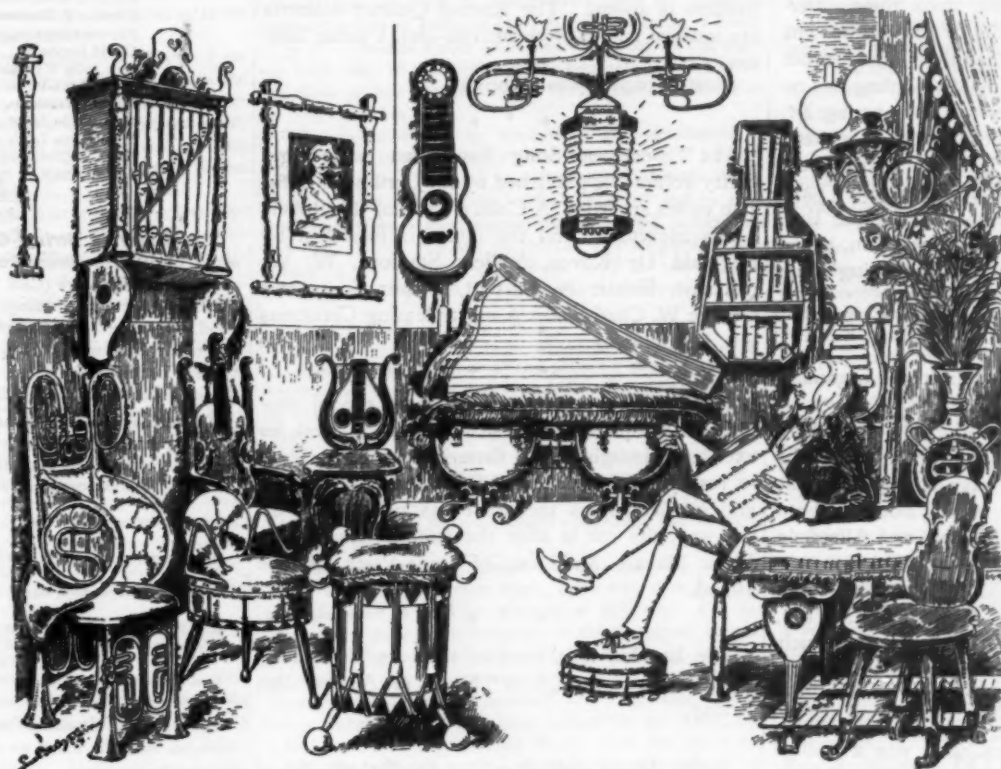
* * *

The mention of Kalkbrenner's name recalls some stories I heard from E. Silas, a pupil and an old pianist, who recollects Chopin, Liszt, Georges Sand and the rest. F. Kalkbrenner, up to the time of his death, in 1849, was, he tells with justice, considered the most eminent piano teacher in Paris. I joined his classes in the year 1843 and still remem-

ber how astonished I was at finding a music teacher living in such luxurious style, with splendid apartments, men servants walking about in plush breeches and fine livery and Kalkbrenner himself driving in a carriage drawn by two horses. He had a most remarkable picture gallery, nearly, if not all, works of the Dutch school. With these he traded, as I found out later. The appearance of my master was nothing like the ordinary musician of those days.

nothing. Kalkbrenner had an only son Arthur, who was afterward a spendthrift in the same ratio as his father was a miser. Arthur was made supremely ridiculous by his father as a child. He told us one day that Arthur, when five years old, held his hands to his head. "What's the matter with you?" asked the father. "Oh, papa! I have so many ideas in my head that it seems going to burst." I have seen a little piece said to have been composed by Arthur at that tender period. Papa Kalkbrenner, when he had visitors, made Arthur sit on a rocking horse and then, calling him suddenly, would ask him to play something. This little device made, of course, no small impression on the visitors. An anecdote making the round of Paris greatly amused the public, but vexed Papa in an equal degree: Arthur was asked to extemporize at a musical party; presently he stopped, saying: "Papa, I don't recollect any more."

In 1849 the cholera raged furiously in Paris. Kalkbrenner was one of its victims. He was buried June 13. Arthur did not survive his father long. Most of Kalkbrenner's pupils have gone long ago; among them Stamaty—master of C. Saint-Saëns—



THE RACONTEUR AT HOME.

Generosity was not in his line. The money for a course of lessons—a considerable sum—had to be paid in advance.

At the first lesson of the second season my father, who had to draw his money from South America, sent an apology for not being ready at once, but promising the amount the following week. Kalkbrenner's answer to me was: "Go home until you can bring the money." He would not teach twenty minutes on credit, notwithstanding the considerable sum he had received previously. I returned home crying, feeling much hurt, and some of my friends were so indignant that they wished me never to see Kalkbrenner again, but, having profited so much by his teaching, I swallowed this piece of meanness and resumed the lessons. Once he tried to sell soap and note paper, but we bought

Gottschalk, Mrs. Pleyel, Mrs. Arabella Goddard, who became Kalkbrenner's pupil at the age of nine, and G. A. Osborne.

* * *

Gabriel D'Annunzio, the young Italian novelist, will never, in all probability, occupy the seat in the Italian Parliament to which he was recently elected. Emanuel Arene, writing in the *Figaro*, says: "As usual in political campaigns, every leaf in his past has been looked over, every act of his private life has been revealed, with the result that he will probably be found ineligible because he was sentenced as a youth to six months' imprisonment for adultery." The Italian code, it seems, is relentless on this point. They call it there an offense against good morals, for which even the right to vote is taken away. In France, adds M. Arene, such a law would be equivalent to the suppression of the universal suffrage.

* * *

A plain tale from London, says the *Evening Post*, affirms that Mr. Kipling would take no pay from the London *Times* for his "Recessional" and "Our Lady of Snows." Being patriotic poems, he wished to have no mercenary smutch upon them. Perhaps he argued, as Burns did about "Scots wha hae" and his other songs, that they were "either above price or below it." But Mr. Kipling has no unreasonable dislike of money. Remembering Dr. Johnson's assertion that nobody but a blockhead would write except for pay, he sent another poem to the *Times* with the intimation that he would have no objection whatever to being paid for it. But, unluckily, the editor did not like this poem, hence did not use it or pay for it. So Mr. Kipling's fine disinterestedness remains without a blot.

* * *

"As-tu réfléchi combien nous sommes organisés pour le Malheur?"

A fatal fleet of names sails before us, evoked by Flaubert's pitiless and pitiful question in a letter to Georges Sand. She could have answered for at least two—two names writ in the Book of Fate opposite her own—Frederic Chopin and Alfred de Musset. Androgynous wretch, she filled her masculine maw with the most delicate "bonne bouches" that chance vouchsafed her. Cannot you see her, with the gaze of a sibyl, crunching in her jaws such a genius as Chopin's, he exhaling his most melodious sigh as he expired?

The attrition of souls fills the world with genius, or—another image—Georges Sand was a skillful literary midwife, who delivered men of genius and sometimes devoured their souls after forcing from them in intolerable agony the most exquisite music. They sowed in sorrow, they reaped in sorrow. Or is genius, after all, a tiny diseased accretion in the brain, as Guy de Maupassant thought.

* * *

Charming magician in words, your carved sentences in gold and ivory make the mute paper fairly vocal! And in his case was not the hideous doctrine of heredity amply vindicated? Maupassant was Flaubert's natural son, the great mad son of a great mad father.

Beautiful playing was that of the Kneisel Quartet, Tuesday evening of last week, at Mendelssohn Hall, on West Fortieth street. I could not help making comparisons with this hall, so well adapted for music, in its chaste, almost stern style, and the Astoria music room, with its screaming colors and harsh color modulations, gimcrack boxes and general air of rowdy splendor. The Kneisels—which means Franz of that name, Otto Roth, Louis Svecenski and Alwin Schroeder—played Haydn's quartet in D, op. 50, No. 49, and Beethoven's in E flat, op. 74, and played them above criticism. The interest of the evening was centred on the Brahms clarinet quintet in B minor, which has not been heard for nearly five years—that is, from this organization. M. Pourtan, of the Boston Symphony Orchestra, was the clarinetist and played the exceedingly difficult enunciation of the leading theme of the first movement with remarkable control of his breath, and in the florid passages of the very Hungarian slow movement his virtuosity was admirable. The quintet is Brahms at his noblest. Those variations in the finale are unequalled. There is simplicity of utterance, simplicity of development and the dry, labored, tortuous, cryptic Brahms is absent. The Kneisel Quartet concerts are musical manna from heaven—no, I mean Boston.

(Boston papers please copy.)

* * *

The "Stevenson Song Book," an exceedingly pretty volume, is published by the Scribner's Sons. The verses are from "A Child's Garden," by Robert Louis Stevenson, and the music is furnished by Reginald De Koven, Villiers Stanford, W. W. Gilchrist, Homer N. Bartlett, Arthur Foote and George W. Chadwick. A most pleasing Christmas gift, I should say.

* * *

Having been importuned by some special enemies for my picture, I present to you this week an excellent, though highly flattering portrait. I am in reality much thinner and not nearly so artistic and intellectual as the artist has made me. By the way, the cut is after the famous painting by Hans Makart Muldoon, of Buda-Pesth, Rhode Island.

* * *

The London folk, fond as they are of Handel, must have had enough of "Sound an Alarm" last Friday.

* * *

Perley Dunn Aldrich writes me that op. 65 of Tchaikowsky is a set of romances for voice and not for piano. It was an obvious omission, as vocal romances op. 60 and 63 had just been mentioned. Mr. Aldrich is to sing at a recital some of the romances from op. 65, which consists of "Serenade," "Deception," "Serenade," "Qu'importe que l'hiver," "Les Larmes" and "Rondel," six in all.

* * *

Moriz Rosenthal writes me a witty, brilliant letter from Vienna. Among other good things he says: "Between the op. 4 of Brahms and the scherzo of Chopin lies the pathos of spiritual distance." A very telling phrase that, *cher* Moriz, but with all my

admiration for the Brahms piano music I never compared it to Chopin. There is but one Chopin!

* * *

Paderewski may have cut his hair, but Sieveking has let his locks grow until they fall in arpeggios on his shapely shoulders. His playing has, of course, improved.

OUR INFORMATION BUREAU.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Edw. B. Adams.
Reginald De Koven.
M. A. Bernay.
George Blumner.
Paulina Gscheidele.
Miss Mamie Gill.
T. Fleming.
Wm. H. Morgan.
S. N. Penfield.
Pierino de Scarpa.
Samuel P. Warren.
Frederic Luere.
Ernst Schelling.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Mrs. Sophia Markee.
Richard Burmeister.
Thomas F. Shannon.
Florence Buckingham Joyce.
David Bispham.
Mrs. Julie Wyman.
C. De Vaux-Royer.
Edwin Wareham.
Madame de Sales.
Mme. Anna Lankow.
Mr. A. Mildenburg.
Jean Franko.

The Women's String Orchestra.—The dates of the series of concerts announced by the Women's String Orchestra, of New York (Carl V. Lachmund director), are as follows: Thursday evening, December 9; Tuesday afternoon, February 15, 1898, and Thursday evening, April 21. These concerts, which were referred to at some length in the last issue of THE MUSICAL COURIER, are to be given in Mendelssohn Glee Club Hall.

Katherine Ruth Heyman, the Pianist.—Papers in various prominent cities have praised Miss Heyman's playing. Here are a few quotations:

A pianist of great merit.—*Boston Daily Globe*.

She was very cordially received.—*Detroit Free Press*.

Miss Heyman, as always, was a favorite.—*Detroit Song Journal*.

Every number was the signal for an encore.—*Baltimore Herald*.

Miss Heyman wins her audience before she touches the keyboard.—*Washington Star*, April 20, 1897.

Miss Heyman proved an excellent pianist, each one of her numbers being encored.—*Kalamazoo (Mich.) Gazette*.

Clementine Sheldon-Hess, Soprano.—Before Miss Sheldon went to Paris to study with Delle Sedie a Binghamton paper said:

Part 2 of the program opened with a duet for soprano and baritone, sung by Miss Clementine Sheldon and * * *. Their selection, the Graben-Hoffman, "I Feel Thy Angel Spirit," was a beautiful one in itself, and it was beautifully sung by these two artists. Miss Sheldon's voice is one that can scarcely be too highly spoken of. It is of lovely quality, and is held in admirable control by the vocalist. She produces her tones in the easiest manner imaginable and sings with charming grace and feeling.

And on her return this appeared:

Miss Sheldon's first selection was Gounod's beautiful "Me Voila Seule Enfin." She has a voice of wonderful purity and sweetness, of great compass and flexibility, and under perfect control. She sings with vigor, animation and delicacy, her enunciation is excellent, and it is always a pleasure to listen to her. She was enthusiastically encored, and responded with "Kathleen Mavourneen," rendered in a most charming manner. A difficult Italian selection, Arditi's "Bolero" was Miss Sheldon's second solo number, and she sang it with the style and finish of the consummate artist that she is. The audience insisted upon a recall, and she gracefully responded with "Love's Sorrow."—*Free Press, Waverly, N. Y.*

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JAMES G. HUNKEER, MAX SPICKER, LOUIS V. SAAR and others.

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BOSTON, Mass., November 21, 1897.

LET me make a confession, let me whisper in the ear of the admirable *RAconteur*. Bless your soul, dear boy, I don't carry dates of first performances in my head, as you flatteringly suggest. On reflection I withdraw the word "flatteringly"; for some of the most stupendous bores I ever met were tanks of statistics. I cannot tell you the exact date of the birth or death of any celebrated composer; I do not know when "Fidelio" was produced; I am not cocksure as to the month in which Brahms died.

But it is my misfortune to have a passion that is more fatal than thirst for rum, or love of the dice cup; a passion more tremendous in its effects than betting, football, progressive euchre or book collecting; this passion is the curiosity regarding first performances.

It was not always thus. I, too, once was happy. I sat in front of the curtain, contented to know that it was the first performance in Boston, not caring to know whether the dog on which the first and cruel experiment was made was named Providence, Scranton or New Haven. Nor did I hunt through newspaper files for the record of the first performance of a symphony.

I don't know who it was that first guided my feet into this thorny, rocky path—I think it was Mr. Edgett, of the *Transcript*, who is most accurate in statement and indefatigable in research.

And so I keep sets of books and relays of clerks. For instance, Krapulitzky's *Nightmare* in D sharp is announced, "first performance in Boston." I say to the intelligent Mr. Jones, "Jones, look up Krapulitzky in the indexes of the *Allgemein Musik Zeitung* for '94, '95, '96." "There is nothing there, sir," is the final answer. "Very well; examine carefully the letters from St. Petersburg published in the *Signale* during the last sixteen years." After two hours' work Jones puts this slip of paper on my desk: "Krapulitzky, Nicolas, born August 12-24, 1853; pupil of Shovelomow; pianist of giantic strength; *Nightmare* Symphonic poem, performed at the opening of a new bathing establishment, Troitzky, 32, St. Petersburg, March 6-18, 1889." I dismiss Jones for the day with a wave of the hand.

The night of the concert comes. The symphonic poem *Nightmare* scatters consternation and dismay. The review is to be written. After a graceful introduction concerning the influence of Byzantine plain-song on Russian temperance ditties, after a few words about the personal habits of Krapulitzky, whom "we met at Kneist's, in Dresden, when he was not yet famous," I add: "As is well known, this superb tonal poem of unbridled passion was first performed at St. Petersburg the steenty-steenth," &c.

And a week after *THE RAconteur* speaks complimentary of my memory.

There is another advantage in keeping sets of books. Suppose that a new operetta by Mr. de Koven is announced for performance Monday evening. Monday morning I begin the review. I say to Miss Blisterine: "Fanny, see what I said about Mr. de Koven the last time he produced a new operetta here." She turns to K. Kahn—Kalisch, Kaun, Kelley—she finally comes to Koven (de). "You said his music was reminiscent." "Did I? Thank you. I must be careful not to repeat myself. What the deuce can I say?"

Mr. de Koven's name suggests instances of colossal, incredible memories. There's the Persian King who knew by name each soldier in his vast army. There's Mr. Dexter, of Yale; he has not seen me for twenty-one years, and yet if I had celebrated in New Haven the Yale victory over Princeton by giving an imitation of Assyrian singing in the college yard after midnight, I have no doubt I should have felt his hand on my shoulder and heard a familiar voice say: "Hale, go to your room." There's the Italian who recited not long ago the whole of Dante's great poem. Avicenna could repeat the whole of Aristotle's *Metaphysics*. Joseph Scaliger committed all Homer to memory in one and twenty days. (I don't believe this yarn.) Justus Lipsius said that if in repeating of Tacitus all over he missed but one word the listener should stab him, and he would freely open his breast or throat for him to strike at (Jani Nicii Pinacothec, 2 Imag. 1, p. 2). Thomas Fuller could name in order all the signs on both sides of the way from the beginning of Paternoster Row at Ave Maria Lane to the bottom of Cheapside to Stockmarket.

Memory, according to Theophilus Protospatharius, is connected with the posterior part of the brain. If you are of a sanguineous humor and find your memory doty, bleed, anoint the head by mixing with oil things of a cooling and dessicative nature, roses, myrtles, lentisk and the like. But if you are overheated and fatigued, before attacking the review, apply to the head an embrocation of vinegar and rose oil. Consult also Alsáharavius.

I have often wondered at the pianist's memory. Here for instance is Mrs. Helen Hopekirk, who gave a concert in Steinert Hall November 16. She played Schumann's *Etudes Symphoniques*, Scarlatti's *Pastorale*, a Siciliano by Bach, Beethoven's C sharp minor sonata, op. 27, No. 2; Brahms' *Intermezzo*, op. 117, No. 1, and a *Rhapsody, Romance and Polonaise* by Rubinstein; Chopin's B minor *Scherzo*, Olsen's *Serenade* and Weber's "Il Moto Perpetuo."

There was much to admire and praise in her technic. There were clear and even runs; there was often the easy triumph over a serious mechanical difficulty. On the other hand there were instances of short-sighted, incomplete phrasing, and too frequently there was an absence of poetic feeling or sensuous emotion. I respect Mrs. Hopekirk's industry and honesty, and I am sure that in her performance "no merchant traffics" in her heart, but I find little pleasure listening to her when the piece demands the expression of deep thought, rapt beauty or burning passion. And so I preferred her in the *Polonaise*, in which she displayed her technic to marked ad-

vantage, to the pianist who did not move me in the music by Schumann, Beethoven or Brahms.

As many other pianists of repute, Mrs. Hopekirk played the sonata of Beethoven in academic fashion. It is easy to say that she followed literally indications of dynamics that are supposed to be put there by the composer; but surely here is a work that is romantic, fantastical. I should like to hear the first movement sung; and I do not believe that the finale was ever intended to be played in metronomic fashion with the opening measures pianissimo interrupted by the fortissimo crash.

Miss Harriet S. Whittier, soprano, and Mr. John C. Manning, pianist, gave a concert in Steinert Hall November 18. Miss Whittier sang songs by Gunkel, Nevin, Corbett—an auspicious name with which to strike an audience—Manning, Sullivan—as this concert was in Boston it is well to add that the Sullivan was Sir Arthur—Hahn and Bemberg. She sang with musical intelligence and with more than ordinary appreciation of the spirit of the text, but I regret to say the voice, not in the best of physical condition, did not always support her intention.

I suppose the Hahn whose song she sang is Reynaldo Hahn, born in Venezuela in 1874, pupil of Massenet. He has written songs, piano pieces, and is now at work on "L'Ile des rêves," a Polynesian Idyl in three acts, founded on a romance by Loti. He wrote the music for Daudet's "l'Obstacle," produced at the Gymnase in 1890, and I noticed the performance lately at a Colonne concert in Paris of his "Nuit d'amour Bergamesque," for orchestra. I believe he is the composer of a set of piano pieces, each one of which endeavors to express in tones the characteristics of a famous painter.

Mr. Manning played Beethoven's G major Rondo, Schubert's *Impromptu*, op. 142, No. 3; Schumann's "Aufschwung," an etude by Chopin, and Chopin's Sonata with the Funeral March, MacDowell's *Improvisation*, Chaminade's *Humoresque*, Liszt's D flat major etude and arrangement of Schubert's "Erkling." He is still a pianist of promise rather than of true performance. It may seem unkind to suggest that he is in need of severe pedagogic study, for he is now able to do some things surprisingly well, but his rhythm is careless and unsteady, his phrasing is too often unfinished, his color is too monochromatic, and he does not speak with sufficient authority. There were admirable moments in the Chopin sonata, but his playing of the march was affected. You have heard pianists who in this march reminded you of the Frenchman who "raised hell" at his wife's grave. Mr. Manning went to the other extreme. He took the march at so slow a pace that the phrase was broken-backed, and the result would have been boredom had not the attention been fixed by the enormity of the interpretation.

Miss Mary Phillips Webster gave two lectures on "Music in Shakespeare's Time." She delivered the first in Chickering Hall the 15th, when she spoke entertainingly of church music, the character of the choirs, musical theory in 1597, and madrigals. She used the piano in illustration, giving examples of vocal music by Tallis, Dowling, Birde, Gibbons and Wilbye. She had a good command of the subject, which she enlivened with unexaggerated humor, and the agreeable modulations of

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her voice added charm. I was unable to attend her lecture on the 18th, when the subject was "Popular Music and Court Masque," and Miss Jenny Corea, soprano, assisted.

* * *

The program of the fifth Symphony concert last night in Music Hall, Mr. Paur conductor, was as follows:

Symphony No. 46 in D major (K. 504).....Mozart
Concerto in A minor, op. 17.....Paderewski
Suite in D major, op. 39.....Dvorák
Overture, Part du Diable.....Auber

This concert was to me dull. The symphony has more than historical interest, but the orchestra did not play it with sufficient care. Academic beauty demands faultless academic technic. However, you may rate Mozart in the list of great composers; you must admit that his works require absolute finish in the performance. Modern symphonic poems and rhapsodies, full of thunder and guns and all that, admit of dropped notes and occasional roughness in outburst, but a symphony or a chamber piece by Mozart is a sensitive plant, that does not brook coarse touch.

The suite of Dvorák is delightful as a rule on account of its spontaneity and almost thoughtless beauty. I often wonder whether Dvorák would not be greater to-day if he had never become a contributor to English music festivals or hunted in this country for the mare's nests of "American folk tunes." But by this hunt he has furnished some of my colleagues with columns of copy, so I suppose it was all for the best.

The more I hear of Paderewski's music the less I like it and the deeper is my conviction of its insincerity. Such is the authority of the Polish pianist that when he plays his own pieces you are persuaded that he really has something to say. His hypnotic power works this spell. But when you hear the concerto played by a pianist of less personal magnetism you are able to judge of the work in a state of comparative coolness.

Now Mr. Jonás, who made his first appearance in Boston last night, is a pianist of indisputable talent. He plays with an authority that is the more convincing on account of his modesty. After hearing him in this concerto I should say that elegance was his distinguishing characteristic; but I should like to hear him in compositions of a more intimate nature, and I hope he will be persuaded to give a recital here. He may well plume himself on his reception last night, for there was warm appreciation of his worth.

* * *

I am glad to say that Miss Stein will sing at the Symphony concert next Saturday. Mr. MacDowell will follow her, and Mr. Kneisel will the week after play Mr. Strube's violin concerto, which he performed for the first time at the last Worcester Festival.

What is the true reason of Mr. Ysaye's non-appearance at a Symphony concert here this season? There are many rumors.

PHILIP HALE.

Miss Jessie Shay.

A CONCERT of more than usual interest is announced for Wednesday, December 8, when Miss Jessie Shay, a pianist who has made great success in Germany and Scandinavia—an American, by the way, strange to say—will give a concert, with an orchestra under the direction of Sam Franko, in Chickering Hall.

Miss Shay is not only gifted with extraordinary technical facility, but has become an artist on the piano, which makes her readings and performances of deep interest to American students.



BROOKLYN OFFICE THE MUSICAL COURIER,
539 FULTON STREET, November 22, 1897.

THE Brooklyn Daily Eagle, in a well written editorial in its Sunday issue, gives rise to a question in which there is much room for deep and serious thought, which may open many avenues for improvement along lines which need improvement sadly.

The question under discussion is whether the Brooklyn Institute, providing the money to pay the artists for concerts given, should not have the privilege of dictating to the artists what shall be the numbers presented. The impracticability of this scheme was demonstrated at the chamber music concert given a couple of weeks ago, where it was this very attempt which ruined all approach to enjoyment. There is one thing to be considered and that is this: An artist (if he is an artist and the Institute is not expected to furnish anything else) has the desire to do that in public which he knows he does the best. This he knows, but the Brooklyn Institute does not. No artist, however great he may be, is running around with all the literature of his particular instrument in his head, and if there are any practical musicians at the head of the department they surely must know this.

Program-making is also to be taken into consideration; this the artist understands, and again the heads of the Brooklyn Institute do not. Why should they? How could they? In order to understand this art they would have to know the character, the length, the coloring, the classification of every composition, orchestral, chamber, vocal and instrumental, that has ever been written. Surely Mr. Paur knows his organization's possibilities better than the heads of the Brooklyn Institute do; so does Mr. Kneisel. Mr. Bispham, Mr. Henschel know what songs lie within their range, and if a secret must be divulged this is their success. These men know before they open their mouths how their songs will be received, they have already delighted and educated hundreds of audiences, and this continual repetition is what makes their flawless interpretations so valuable.

The article in question further claims that the people know the songs, and to educate them it should be the duty of the Institute or the artists to give unknown compositions. Who are to be educated? The people? Why not the thousands of young singers, who, hearing Mr. Bispham's phrasing to-night, Mr. Henschel's next week, and Mr. Heinrich's the week after, will learn what can only be learned from hearing such people in the same selection and hearing them within short intervals.

Now to deal with the presentation of new compositions by the chamber music or orchestral organizations. I heartily agree with this proposition, but I fear from a different standpoint to what might be expected.

I think of the thousands of quartets, quintets and every sort of music that each one of these dead composers has written. How they would turn in their graves if they knew that all of these were to be unearthed. The good

works have lived, that is why they are well known. To imagine that everything that Schubert, Schumann, et al., have written is good, is to be afflicted with hero worship in its most malignant form. Musicians know this. It is only those people who cannot judge a composition, but must take it on trust, owing to the reputation of the composer, who believe that everything that bears the name of the dead masters is a masterpiece. It is not so.

They wrote some very good things and some very bad ones. Just as the men who live to-day are doing. But to-day the composers are guilty of the crime of living and the little weaknesses are heralded about and the compositions torn to shreds and never a mention made of the good that stands side by side with the weak.

Composers are starving to-day in their garrets just as they starved in those good old days that you read about, only it is not a physical starvation; it is worse. They are starving for recognition and thereby for just criticism, which would make their work better and broader.

Here is an opportunity for education and assistance which the Brooklyn Institute should not overlook. Here is an opportunity for presenting new works where there would be living, tangible educational results. Here is an opportunity to further the cause of music and to be a benefactor to all interested, and to extend a helping hand where now so many are struggling along the stony path of art, hopeless, helpless, ambitionless, tired of receiving a stone instead of a crust of bread, tired of asking for the crust of bread.

A step in this direction would advance true art materially, for it would keep out the "quacks" to a certain extent, that is if it were done in all honesty and with regard to actual merit instead of a "pull."

At the present time every man who writes a miserable little love song to impossible harmonies is as great a composer as he who has written on the most scholarly lines. Isn't it about time that if the Brooklyn Institute wants to further music and educational results it should look into these things?

At last we are to have a presentation of the entire "Hiawatha Symphony," by August Walthers. Mr. Walthers is a musician of whom I have spoken often and with much respect for his talent. He has written a great deal of chamber music, and we have heard parts of the symphony through the Seidl Society, which will present the work in its entirety at the next concert, on December 9. This has already aroused very much interest, and the probability is that it will attract a large audience. The soloist will be Mme. Julie Rivé-King, who will be received royally, coming as she does after the triumphant and successful tour which she has just completed with Seidl. Mrs. King will play three parts of the Rubinstein D minor piano concerto. The rest of the program is essentially a Seidl program, including:

Overture, Tannhäuser.....Wagner
Dream music from Hänsel und Gretel.....Humperdinck
Largo from New World Symphony.....Dvorák
Dreams.....Wagner

Before me lies the first copy of a charming little musicians' birthday book, entitled "Musical Messages." It has been compiled and arranged by Miss Rebekah Crawford and published by the Schirmer house. It is out just in time for the holiday trade, and will make a useful and attractive little gift for all those interested in the chronology of musicians. It is arranged with a view to naming one musician on each day in the year, and this may account for some of the lesser stars being in and

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some of the greater ones being out. The poetical and musical quotations are refined, and altogether this little volume deserves to meet with ready sale.

The first Arion concert of the season was given to a large audience at the Academy of Music on Wednesday night. Leo Stern was the soloist, and was heard here for the first time. He had a hearty reception, and his playing received the stamp which is only accorded to art of a high degree. The air by Bach was beautifully orchestrated, but was not smooth and finished in presentation. The Bojaren March is a brilliant thing and went well. There is much good material well handled in the male chorus of the Arion Society. This program was given:

Overture, Carneval Roman.	Berlioz
Orchestra.	
Forest Harps (dedicated to the Arion)	Spicker
Arion Singing Society.	
Im Walde (suite)	Popper
Leo Stern and orchestra.	
Serenade, Sweetheart Mine, for double chorus.	Kremser
Arion Singing Society.	
Introduction (Act III.), Clara Dettir (new)	Meyer-Olbersleben
Orchestra.	
Death Dirge (new)	Von Othegraven
The Combat (new)	
Arion Singing Society and orchestra.	
Air (arranged from John C. Beltzel)	Bach
Einzug Marsch der Bojaren (by request)	Halvorsen
Mother Love (new)	Voigt
Arion Singing Society.	
Spinning Song (from opera The Witch)	Enna
Dame Cuckoo	Hiller
Arion Ladies' Chorus and orchestra.	
Gypsy Life	Schumann
Arion Singing Society, Arion Ladies' Chorus and orchestra.	

Incidental solos were sung by Mrs. Marie Rappold, Miss Annie Winkopp, Wilh. Bierschenk, William Lohr, Arthur Classen was the conductor.

At the same time, not to the detriment of the size of the audience, however, the song recital of Max Heinrich was occurring in Association Hall. Mr. Heinrich has not lost any of his splendid art since he was last heard in recital; indeed he seemed to have been inspired last Wednesday night. Merely as a matter of personal taste he took the Schubert "Ständchen" a shade too fast to suit me; but he was finished and artistic throughout. Mr. Heinrich did a very daring thing in putting on the program a group of "Four Serious Songs," op. 121, of Brahms.

To the musicians, and to the true musicians only, these songs were interesting. The others in the audience, even those who heretofore believed themselves musicians, felt free to say that they were intensely bored and longed for Mr. Heinrich in his romantic work. Miss Bertha Bucklin, who returned from Europe the day previous, where she had been studying with Halir, assisted in making the recital a success. Miss Bucklin has broadened very much since last she was heard by the same audience.

Technically she has gained very much, as also in interpretation and musical feeling. Isidore Luckstone played her accompaniments delightfully. She gave a dainty berceuse as encore, without which she could not

satisfy her insistent audience. This program was presented:

Die Post (The Post)	Schubert
Die Tauben Post (The Carrier Pigeon)	
Ständchen (Serenade)	
Auf dem Wasser zu Singen	
Mr. Heinrich.	
Adagio and Moto Perpetuo, from Third Suite	Ries
Miss Bucklin.	
Invocation to Sleep	Tschaikowsky
Minnesong	Brahms
When Through the Plazetta	Schumann
Row Gently Here, My Gondolier	
Mr. Heinrich.	
Hungarian Dances	Brahms-Joachim
Miss Bucklin.	
Four Serious Songs, op. 121	Brahms
Mr. Heinrich.	
Guitarre	Moszkowski
Miss Bucklin.	
O Let Night Speak of Me	Chadwick
Spring Song	Mackenzie
It Is Not Always May	Gounod
The Rose Leans Over the Pool	Chadwick
Mr. Heinrich.	

On Saturday night in an evening with Eugene Field's poems, delightfully given by Mary French Field, Charles Stuart Phillips, the tenor, gave some vocal numbers beautifully. H. E. H. Benedict played the accompaniments.

At the piano recital given by the pupils of Mrs. E. H. Gamensans the soloists assisting were Chauncey Parsons Knight, solo flutist of Sousa's band, who delighted his hearers immensely by the finish and virtuosity of his performance, and Mrs. Georgiana Gooding, his sister, who is the possessor of a sweet, pure, soprano voice.

On Wednesday night the Spiering String Quartet will make its initial appearance before a Brooklyn audience. The quartet will be assisted by Hugo Wittkenstien, of Seidl's orchestra.

On December 1 Mr. and Mrs. Henschel will give another song recital, and on December 8 Lillian Blauvelt and Purdon Robinson will appear in recital.

Ysaye is announced for December 29.

Cards have been received at this office announcing the marriage of Miss Florence G. Knight, of Portland, Me., to Frederic H. Palmer, to occur on Wednesday. Miss Knight will be remembered as the very efficient soprano of the Tompkins Avenue Church. THE COURIER extends good wishes.

The concert given on Sunday night by the Brooklyn Sängerbund at the Montauk Theatre was in every way a magnificent success. Miss Florence Terrell, who plays with the finish and authority of an old pianist, gave the last movement of the G minor Saint-Saëns with orchestra.

Miss Terrell is not only very young in the profession, but very young in years, and yet she interprets with such maturity that she is always interesting. Technically she has great control over the keyboard, and Alexander Lambert has every reason to feel proud of his pupil.

Mr. Koemmenich's composition, "The Magic Minstrel," a male chorus with soprano solo, is essentially in the German style, very virile, melodious and yet not burdened

by suavity of melody. It is really good and the Sängerbund is to be congratulated upon having so talented a conductor.

A very pretty number was a polonaise of Halldan Kjerulf, which was orchestrated by Alex. Rihm in a masterly way. Mr. Rihm is another talented man from whom we hear too little.

The chamber music concert of Mme. Bertha Grosse Thomason, Miss Powell and Miss Gaertner, coming as it does on Tuesday night, will be reviewed next week. Before closing I want to say to our musicians of New York, and Brooklyn of course as well, that if they appear before Brooklyn audiences and send me word I will certainly go and give them all the attention in my power; but as my letters are the results of personal attention to the different affairs, I never cull what has been done from other sources.

Through the last week Theo. Van Yox appeared with great success. As I did not know of it until afterward I cannot give detail.

EMILIE FRANCES BAUER.

Lillian Blauvelt.—The charming young American prima donna Lillian Blauvelt is in the midst of a busy season. In the latter part of this week she will sing in St. Paul and Minneapolis; in St. Louis, on December 1; Cincinnati, December 2; Wheeling, December 3; and in Brooklyn, December 8. She is also engaged for the fifth Seidl concert at the Astoria.

The Henschel Recital.—The program of the Henschel recital, which takes place in Chickering Hall on the evening of December 2, will be as follows:

Duet, from Giannina e Bernadone	Cimarosa
Mr. and Mrs. Henschel.	
Sacred song, Walt Thou Still (1690)	T. W. Franck
Serenata from Agrippina	Händel
Aria from Almira	Mr. Henschel.
Canzonet, My Mother Bids Me Bind My Hair	Haydn
Songs—	
Nymphs and Shepherds	Purcell
Where Be Going?	Old Cornish
Mrs. Henschel.	
Cantata, Vittoria	Carissimi
Song, Wohin	Schubert
Romance, So Willst Du des Armen	Brahms
Mr. Henschel.	
Die Loreley	List
Der Nussbaum	Schumann
Tausendschön, op. 55, No. 3	Henschel
Mrs. Henschel.	
Duet, Oh, That We Two Were Maying	Henschel
Mr. and Mrs. Henschel.	
Song, Auferstehn (Resurrection), op. 57, No. 3	Henschel
Ballads—	
The Ruined Mill	Loewe
Henry the Fowler	Mr. Henschel.
Songs—	
Midi au Village	Goring Thomas
Margoton	Old French
Spring	Henschel
Mrs. Henschel.	
Duet from De Nouveau Seigneur de Village	Boieldieu
Mr. and Mrs. Henschel.	

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—SOLE CONTROL—



Kathrin Hilke, Soprano



J. H. McKinley, Tenor



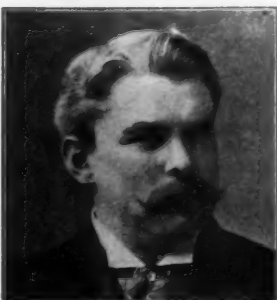
Mary Louise Clary, Contralto



Carl E. Dufft, Basso



Eleanore Meredith, Soprano



E. C. Towne, Tenor



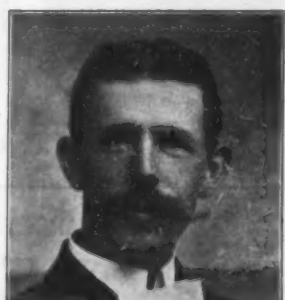
Chas. H. Rice, Tenor



Lillian Carlsmith, Contralto



Clemente Belogna, Basso



Heinrich Meyn, Baritone

The New York Ladies' Trio—Dora Valesca Becker, Violin; Flavie Van den Hende, 'Cello; Mabel Phipps, Piano—Each a Soloist!

Boston Music Notes.

BOSTON, November 20, 1897.

MRS. THOMAS TAPPER'S first class for the season met last Wednesday, with a large attendance, both of pupils and visitors. Several of the pupils took part in the program, which consisted of Mozart's C minor concerto, Mendelssohn's G minor concerto, Mozart's D minor concerto, Beethoven's sonata, op. 2, No. 1, and pieces by Grieg. The Rubinstein D minor sonata, for piano and 'cello, was played by Mrs. Anthony and Leo Schultz. The highest grade of ensemble performance will take place at each meeting. The next class will be a normal. Mrs. Tapper's pupils will bring some of their pupils, who will play, and thus show what their teachers are doing in method, interpretation, &c.

Mr. Tapper's book "Child's Music World" is now ready, after several unavoidable delays. He has recently lectured before the Massachusetts Kindergartens, at the Girls' High School, in this city, and to the Norfolk County school teachers, in Tremont Temple. Mr. Tapper has just returned from a lecture tour South and West.

U. S. Kerr's recital, given at the Tuileries on Monday evening, November 10, was a success both artistically and financially. Mr. Kerr came to Boston three years ago from Minneapolis, to study with Charles R. Adams, and he should certainly be well satisfied with the result, for besides his position as basso in Mr. Chadwick's choir at Dr. Minor's church, he has good concert engagements booked. His voice is basso cantante, of an unusually beautiful quality, and he sings with great skill and expression and with a charm which never fails to win the audience. His program on Monday evening was made up of songs by Handel, Schubert, Schumann, Wagner, as well as some by our local composers.

Miss Lena Little and Mrs. Emil Paur announce that their two recitals will take place in Steinert Hall on the evenings of November 23 and 30. The programs for these recitals will consist of songs by Tschaiakowsky, Balakireff, Korsakoff, Robert Kahn, Richard Strauss, Brahms, Franz, Cornelius, Widor, Gabriel Fauré and C. M. Loeffler, and piano solos by Smetana, Arensky and Robert Kahn. The songs by Mr. Loeffler will have in addition to the piano viola accompaniment, played by the composer.

One of the most interesting of the Sunday services is the vesper service at the Central Church. Last Sunday a whole Rheinberger service was given—one number being a quintet in which Stephen Townsend assisted. Next Sunday there will be a special Thanksgiving service. Mr. Burdett, the organist, is ably assisted in the music by the choir, Miss Caroline Gardner Clarke, Miss Katherine Ricker, Arthur Wellington and Mr. Thayer.

Felix Fox announces a piano recital to take place in Steinert Hall on the evening of December 2. The program will be made up of works by Beethoven, Schubert, Chopin, Schumann, Mendelssohn, Heller, Liszt, Brahms, Lacombe, Philipp and Balakireff.

The recital given in Steinert Hall on Thursday evening, November 18, by Miss Whittier and Mr. Manning was very enjoyable. In spite of a cold Miss Whittier sang delightfully, and with a grace and daintiness that was most attractive. The warmth of her reception was a great satisfaction to her friends, of whom Miss Whittier has many, for the beauty of her character has endeared her to all who know her. Musically her position is also an enviable one, for she enjoys the respect and admiration of the profession. In addition to her church and concert work, she has a large class of pupils, and also conscientiously continues her study with her old master, Charles R. Adams.

Mr. Manning's playing displayed to advantage the talent which he has worked so faithfully to develop—first

with Mr. Faelten and later with Mr. MacDowell. The lullaby of Mr. Manning's, which was one of Miss Whittier's numbers, certainly was a most favorable introduction of Mr. Manning as a composer.

Mrs. Alice Bates Rice is to sing the soprano part of "Attalie" (music by Mendelssohn) at Saunders' Theatre, Cambridge, at the concert given under the auspices of the Cercle Français of Harvard. The work is all to be sung in French. The soprano role is elaborate, and well suited to Mrs. Rice. The Cecelia and the Boston Symphony Orchestra will assist.

Mrs. Rice will also sing at the second of Miss Orvis' concerts for the young in Chickering Hall on December 11.

The recital hall of the Virgil Clavier School of Boston was filled to overflowing at a piano recital by Mrs. Ellen Berg-Parkyn on Monday evening, November 15. This was the program:

Fantaisie, C major, op. 17, first movement.....Schumann
Variations Serieuses.....Mendelssohn
Barcarolle.....Chopin
Scherzo, C sharp minor.....Ludwig Norman
Contrasts.....
Dream—Reality.
Past—Present.
Church Bells.
Waldearauschen.....Liszt
Gnomesreigen.....Moszkowski
Scherzo Waltz.....

Mrs. Parkyn played this interesting and ambitious program in an intelligent and artistic manner, showing remarkable clearness in her technic. Especially was this noticeable in the Mendelssohn variations and the Liszt numbers. The short numbers by Ludwig Norman were very interesting and characteristic of Scandinavia. This recital was the first of a series of four to be given at the school before the holiday season. The next will be on November 29 by Miss Adeline W. Raymond.

Richard Blackmore, Jr., has been engaged at the Boston Training School and will teach there two days in the week.

The Clementine De Vere Concert Company will sing at one of the concerts of the New Bedford Star Course.

A meeting of the board of management of the New Bedford Choral Association was held this week, when the plans for the winter were freely discussed.

It was definitely decided that there will be no three days' festival, as has been the custom for several years past.

The question of whether to give a festival of one day only, afternoon and evening, at the close of the season, or to give one concert in midwinter and one at the end of the season, was debated, and the matter was left in the hands of a committee, of which Allen W. Swan is chairman.

This committee will meet and decide the question and report at a meeting of the board of management to be held later.

The second season of four private recitals of chamber music will be given by Arthur Whiting and members of the Kneisel Quartet, A. Hackebarth and others, at the Grundmann studios, on Sunday afternoons, at 3:30 o'clock, November 28, December 12 and January 16, February 13, 1898, and on the week following these dates at the American Fine Arts Building, New York. Tickets will be sold by private subscription only. The programs are selected from ensemble works for strings and piano, and include the G minor quartet, E flat horn trio, F minor quintet, songs, piano solos and movements from the violin and 'cello sonatas by Johannes Brahms; violin solo, No. 10, and 'cello sonata, D major, Beethoven; quartet, E flat, Schumann, and quartet, G minor, Mozart.

Louis C. Elson lectures this week as follows: Monday afternoon, New England Conservatory, "The Minne-

singers;" Tuesday evening, Worcester, "The Music of Shakespeare;" Thursday afternoon, conservatory, "The Clarinettes and the Bassoon," and Thursday evening, Peabody, "Old Scottish Music."

At the Allen Club rehearsal, Worcester, Tuesday night, it was announced that Miss Jessie Mabel Downer, pianist, a pupil of B. J. Lang, of Boston, has been engaged as the soloist of the first club concert.

The following is the program of the piano and song recital given in Saundersville at the residence of Mrs. Frederick A. Dodge:

Piano solo, Fantaisie Dramatique.....Moscheles
Ivers S. Paine.
Tenor solo, Romance, from Euryanthe.....Weber
William Little.
Piano soli—
Lied.....Mendelssohn
Valse (posthumous), A flat.....Chopin
Mr. Paine.
Soprano soli—
The Silver Ring.....Chaminade
The Flight of Ages.....Bevan
Mrs. H. M. Goddard.
Piano solo, Caprice.....Raff
Mr. Paine.
Tenor soli—
Ritournelle.....Dennée
The Garden of Roses.....Beaumont
Mr. Little.

A San Francisco paper says:

We are all sincerely sorry to part with Miss Anna Miller Wood, who will leave to-day for Boston. Miss May Little, who Madame Rosewald placed in Miss Wood's care, will accompany the latter and will study with her during the winter. The mezzo-contralto, though so strongly urged to remain here, is obliged to go East at once to fulfill her concert engagements. She will sing in Manchester, N. H., at one of a series of chamber concerts at which the Henschels and Ondricek, the violinist, are soloists, later in Brunswick, Me.; Providence, R. I.; Cambridge, Lawrence and Haverhill, Mass. In Cambridge she will be the soloist with the famous Boston Symphony Orchestra and Miss Wood also intends giving a concert in Boston during the winter. She will teach all the winter, resuming the classes she gave up when coming to the Coast in the summer. Several of her pupils come each week from Providence and a Newton Centre. It is good news to learn that Miss Wood intends spending the months from July to November every year in San Francisco and will during that period continue her classes here.

Miss Bertha W. Swift will give a song recital in Steinert Hall Wednesday evening, December 1, assisted by Miss Laura Webster, 'cellist; Mrs. S. B. Field and Edmund Grinwell, accompanists.

Miss Caroline Gardner Clarke, soprano, and Miss Harriet Shaw, harpist, gave a concert at Wellesley College last Monday evening.

Heinrich Schuecker, the harpist, played in Cambridge last Wednesday evening, and will play there again next Tuesday evening.

The Fidelity Orchestra.—The Fidelity Orchestra (Louis Melcher conductor) will give a concert in Steinway Hall on Monday, November 29. Viola Pratt-Gillett, contralto, and S. B. Mills, pianist, will assist.

The Harlem Philharmonic Society.—The first "morning musicale" of the Harlem Philharmonic Society, of New York, was given on Thursday, November 18, in Y. M. C. A. Hall, on 125th street. The program was as follows:

Quartet, op. 68, in A minor.....C. C. Muller
(Dedicated to the ladies of the Harlem Philharmonic Society.)
Air and Gavot.....Bach
Quartet, op. 41, in A major.....Schumann
Quartet, op. 108, in A flat major.....Dvorák

The able director of the society, Henry T. Fleck, had engaged the services of the Dannreuther Quartet, whose finished work in the various numbers proved the wisdom of his choice. A delightful concert—delightfully performed.



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Royer's Debut a Success.

CLARENCE DE VAUX ROYER, violinist, formerly of Paris and a pupil of Ysaye, Halir and Marsick, has been heard several times in New York in private musicales and has always met with success.

His public debut was made in Chickering Hall on Tuesday evening, November 16. He was warmly received—in fact, his reception approached an ovation—and he was recalled a number of times. His playing of the "Légende" and Mazurka by Wieniawski was especially pleasing. His tone is full and mellow, and his interpretations are replete with fire, delicacy, and feeling. For encore, he gave the Bach-Gounod "Ave Maria."

Chamber Music at the Century Club.

THE following is the program of a concert given at the Century Club, of Philadelphia, on Thursday afternoon, November 18:

Sonata, A minor (Kreutzer).....Beethoven
Maurits Leefson and Jan Koert.

Songs—
A Love Lullaby.....Goring Thomas
My Love is Like a Red Rose.....Henschel
Where the Bee Sucks.....Sullivan
Marguerite Hall.

Violoncello—
Andante Religioso.....Thomé
Tarentelle.....Popper
Hans Kronold.

Address, Civic Architecture.....Edgar V. Seeler

Songs—
Serenade Printaniere.....Holmes
Bolero.....Tosti
Marguerite Hall.

Trio, D minor (piano, violin, violoncello).....Mendelssohn
Maurits Leefson, Jan Koert and Hans Kronold.

The ensemble playing of the trio was highly finished and every number was most enthusiastically received.

Jan Koert, concertmaster of the New York Symphony Orchestra, played the "Kreutzer Sonata" with his customary masterly technic. Maurits Leefson, pianist, is a virtuoso of high rank. His musicianly phrasing and technic are both excellent. Hans Kronold was received with enthusiasm and scored a decided success.

A trio of such uniform excellence would be a welcome addition to the chamber music organizations of New York.

David Mannes to Wed Clara Damrosch.—Report had it some time ago that these young people were betrothed, and THE MUSICAL COURIER is now able to officially announce that fact.

Margaret Gaylord's Enconiums.—Miss Gaylord was the soloist at a Saengerbund concert in Buffalo recently, when the following appeared in the *Enquirer*:

Miss Gaylord is one of the pleasantest of the local sopranos, both to look at and to listen to. Her self-possession is complete and her voice is clear and true and sweet. She sang her several selections with excellent taste and finish, and merited all the applause she received.

The soloist of the evening was Fräulein Gaylord, a soprano, who commands a strong, well-schooled voice of great compass. She introduced herself by means of Massenet's aria most favorably, and aroused a storm of applause, which would not cease until she favored the audience with an encore. Later she sang excellently two Schubert songs, in which the whole beauty and strength of her agreeable voice were apparent.—*Die Sonntags Post*.

Although she came here a stranger and unknown, she returns home with the praises of all who heard her. Miss Gaylord has a pleasing voice, well trained, pleasing personality and confidence in herself without seeming so. A great desideratum in a singer. She excels as a Lieder singer, her interpretation being not only correct, but there is ever present a refinement and charm, "an art that conceals art," which is altogether satisfying.—*Des Moines, Ia., Mail and Times*.

Charles W. Clark.

BRITISH OFFICE THE MUSICAL COURIER,
21 PRINCES STREET, CAVENDISH SQUARE, LONDON.

CHARLES W. CLARK, who sails for America the last of this month, has met with most remarkable success during the past season. He came to England to sing at the London Symphony Concerts. In a production of Bach's St. Matthew Passion Music conducted by Mr. Henschel, which performance was conceded by the press to be the finest ever given in London, Mr. Clark received well merited praise from both the critics and the public for his intelligent rendering of the part of Christ.

After his first performance other engagements immediately followed, and each appearance added to the impression that Mr. Clark has not only a beautiful voice, but is as well a masterly singer. He sang the part of



CHARLES W. CLARK.

Wotan, with Madame Duma as Brünnhilde, in the duet in the final scene of "Die Walküre," with very marked success. He also appeared in "Tannhäuser," "Lohengrin," Max Bruch's "Frithjof," Dalcroze's "La Poeme Alpestre."

It is said of him by one of the oldest managers in London that not in his recollection has a male singer made such progress. Mr. Clark's tour in America, under the direction of Henry Wolfsohn, is limited to the months of December, January and February, on account of engagements which bring him back early in March and continue during the London season.

Mr. Clark is also a social favorite and has many friends among influential London people. He was specially invited to sing at the reception given to Herr Leschetizky by Prof. Michael Hambourg, during the stay of the distinguished Viennese pedagogue in London. Henschel's "Morning Hymn" was his regular contribution to this short program, but later in the evening, at the earnest solicitation of Herr Leschetizky, he sang "In the Balmy Night," by Tchaikowsky, and songs by Clarence Lucas

and MacDowell. Mr. Clark has done not a little in making American songs known to London. Having the prestige gained by social influence, he has introduced some of the best selections of American composers in a manner which has been highly favorable to their reception here.

Mr. Clark was selected with Mme. Engle to illustrate William Armstrong's lecture on "American Song Writers," given here last June. Mr. Clark, with his voice full of beautiful quality, threw intense pathos and earnestness into the work, and gave the selections—in themselves gems of melody—in a manner calculated to instill into his hearers an entirely new and exalted appreciation of the musical resources of the New World. The composers drawn upon were Arthur Foote, Henry Schonefeld, E. A. MacDowell and G. W. Chadwick, who had their cause championed by an artist who did full justice to the task.

Mr. Clark is a native of Ohio. He was principally educated in Chicago, receiving all of his musical training there. He acknowledges his indebtedness to Frederick Root for starting him on the right path. His public appearances include successful engagements with the Chicago Orchestra, the Apollo, Mendelssohn and Germania Clubs, the St. Louis Symphony, and many other leading institutions in various cities of the United States. His repertory embraces a large number of songs, and nearly all the works sung upon the concert platform.

Below will be found some press notices concerning his appearances in the Bach Passion, and on various concert appearances, both in London and the provinces, from which it will be seen that his singing has been highly approved by the critics:

The principal solo part was sung by Mr. Charles Clark with accuracy and intelligence.—*Times*.

Mr. Clark was a very powerful interpreter of that deeply moving music.—*Pall Mall Gazette*.

Mr. Charles Clark, using a good voice well, delivered the music allotted to the Saviour with all appropriate fervor and appreciation of its significance.—*Westminster Gazette*.

His declamation was intelligent and correct; his fine voice told with good effect.—*Globe*.

The words of Christ were clearly delivered by Mr. Charles Clark.—*Morning Post*.

The utterances of the Saviour were given with earnestness by Mr. Charles Clark.—*Daily Graphic*.

He gave every vocal phrase its fullest significance.—*The Musical Standard*.

Mr. Clark's beautiful voice interpreted the words of Christ with force and impressiveness.—*LONDON MUSICAL COURIER*.

HENSCHEL SYMPHONY CONCERTS.

Mr. Clark used a telling voice with success, and the beautiful "Farewell" was given with dignity and power.—*Times*.

Charles W. Clark sang the part of Wotan. * * * His voice is musical in quality, and was used in a manner that indicated good training and thorough sympathy with Wagner.—*Morning Post*.

Charles W. Clark, who made his first appearance in England, showed that he possessed a voice of pleasant quality, well trained in the music of Wotan.—*Standard*.

Charles W. Clark, a new American baritone, made a favorable impression by his vigorous and intelligent delivery of the music of Wotan.—*Daily Graphic*.

A resonant, sympathetic voice and excellent method, coupled with distinction and freedom of style.—*Sunday Times*.

Mr. Clark is the possessor of a powerful voice of great range. His conception of the part was intelligent, his enunciation distinct and the volume and telling quality of his voice made it possible for him to be heard above the playing of the full orchestra.—*LONDON MUSICAL COURIER*.

The possessor of a powerful voice of good quality.—*Musical News*.

Sympathetic and masterly singer. * * * There is not the slightest doubt of his having full knowledge of the color and effect of the music.—*Musical Standard*.

"Mme. Beumer confirmed the impression of her artistic powers gained at her previous appearance; namely, that she is a brilliant and accomplished coloratura singer."—*New York Tribune, Nov. 10, 1897.*



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New York.

Ysaye-Pugno Reception.

THE reception tendered these two great artists, who are personal friends of the Messrs. Toledo, of the Æolian Company, last Monday evening, was in every way a great success. Despite the fitful weather and the torrents of rain the Æolian Company's building, 18 West Twenty-third street, was thronged by as large and representative a gathering of musical folk as was ever brought together for such a purpose. Among those present were:

Conductor—E. Bevilacqua.
Violinists—Hubert Arnold, C. Hasselbrink, J. Buitrage, B. Sinsheimer, Miss Jeanne Franko, Sam Franko, N. Franko, H. Joubert, Henri Ern, Franz Kaltenborn.
Cellists—Hans Kronold, L. Blumenberg, A. Laser, F. Listemann.

Pianists, Organists and Composers—Homer N. Bartlett, E. Nevin, Bruno Oscar Klein, Mme. Klein, Mlle. Hoffmann, Mlle. Torrilhon, E. Marzo, A. de Prose, J. Pizarello, Henry K. Hadley, S. B. Mills, R. Coverley, Miss Jessie Shay, Miss C. Schiller, F. W. Riesberg, C. de Macchi, Miss Pinney, &c.

Singers—M. a d a m e Bloodgood, Mme. Rosa Linde, Mlle. Verlet, Mme. Pervini Lopez, Miss Hanway, Mlle. Corradi, M. de Vries, E. Arencibia, C. Bernhard, J. A. Galloway, Herbert Witherspoon, Dante del Papa, &c.

Mlle. Corradi, New York correspondent *Le Monde Musical*, Paris; Mr. Arturo Cuyás, president of the Associated Spanish and Cuban Press; Antonio Cuyás, New York correspondent *La Epoca*, Madrid; Spencer T. Driggs, Victor Thrane, R. E. Johnston, Mr. Cochran, Mr. Kuhl, Mr. Younge, Mr. Herlof, Miss Aylward, and others.

Señor Arturo Cuyás, the Spanish journalist, on behalf of Messrs. Toledo welcomed and toasted Messrs. Ysaye and Pugno in French, introducing in his speech several happy *jeu-mots* in which musical nomenclature formed some of the words. He finished by saying that the Æolian sounds of Messrs. Toledo's call had brought together a number of gods, demigods and goddesses of music to that Olympian feast, into which discord had not thrown an apple because it was meant to be a feast of Harmony, as all hearts and hands beat in unison to pay homage to Ysaye and Pugno.

The following program was then given:

Ballet Suite, by Henry K. Hadley, played on the Æolian Pipe Organ by V. Toledo.
Sonata for piano and violin.....B. O. Klein
Concerto for 'cello, Andante and Tarantelle.....Lindner
Hans Kronold, Æolian accompaniment by V. Toledo.
Prayer from the opera *Kenilworth*.....B. O. Klein
Madame Chaila.
Romanze Jeanne d'Arc.....Bemberg
Mrs. Katherine Bloodgood.
Prologue to I Pagliacci.....Leoncavallo
M. Maurice de Vries.

The whole building was opened to the guests and a

festive hour was spent, during which a luncheon was served and everyone become more or less acquainted with the guests of honor.

Messrs. Toledo and the Æolian Company certainly did themselves proud, for it was an occasion long to be remembered.

The Alumni of the National Conservatory.

THE Society of the Alumni and Pupils of the National Conservatory of America held its first meeting at the conservatory, 126 and 128 East Seventeenth street, last Wednesday afternoon. Wilford Watters called the meeting to order. The Hon. John S. Wise, secretary of the institution, made a singularly happy address, explaining the object of the meeting, and then the Rev. William Sparger,

as a committee for framing the constitution and by-laws. A vice-president will be nominated for each State in the Union, as the association is distinctly national. Mr. Watters made a motion to adjourn and Mr. Saenger, on behalf of Mrs. Thurber, invited the company to a collation. There were nearly a hundred present to pay their respects to Alma Mater and thousands to be heard from.

The next meeting is set for December 11. This is the first alumni association of a music school ever started in this country, and it will be incorporated this week with the names of thirty old pupils. President Thurber feels quite happy over the unanimity of feeling displayed by the old pupils of the National Conservatory. Under date of October 26 Mrs. Blauvelt wrote the following letter to Mrs. Thurber:

"MY DEAR MRS. THURBER—With pleasure I respond to your invitation to join the Alumni Association of the National Conservatory. I feel that I owe so much of my musical education to the conservatory that I am glad to find an opportunity of doing anything to testify my gratitude. I will accept with pleasure the presidency and hope that the old pupils will make you honorary president.

"Affectionately,
LILLIAN BLAUVELT."

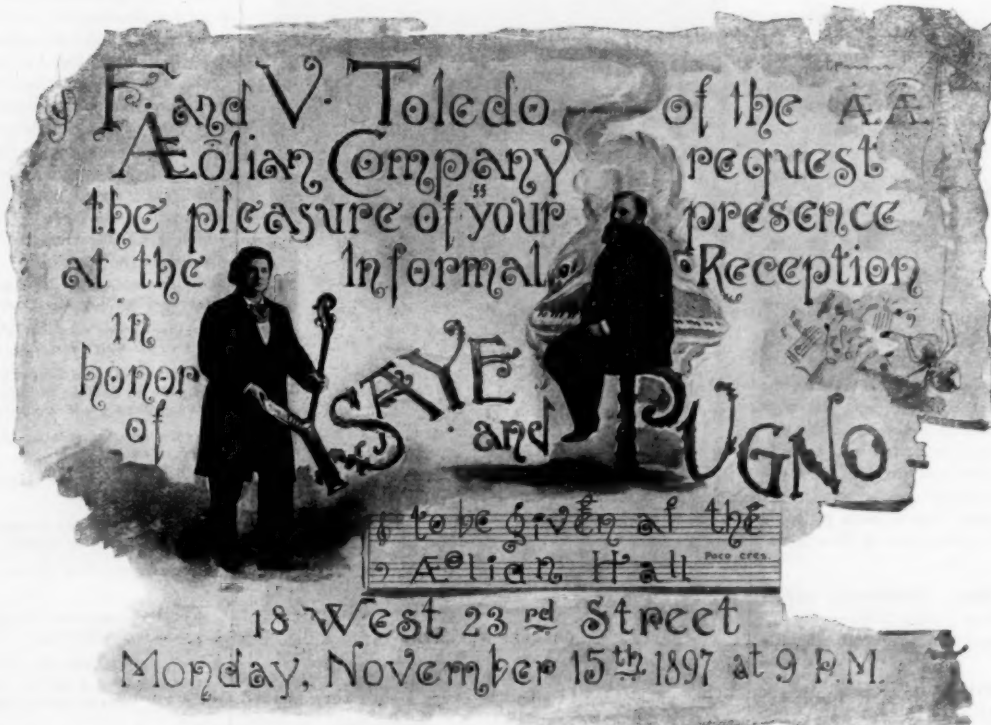
President Thurber also received a letter from George Le Fort Buys, asking that Brooklyn be represented in the newly formed association. A meeting will therefore be held by the old pupils of Brooklyn next Tuesday evening, November 30. Mr. Buys is to preside.

An Artist Pupil of d'Arona.—Miss Grace Fitz-Gerald the contralto, has returned from her tour through Mexico, South Africa, Spain, France, Italy and Germany. She was engaged to sing a solo at Cavalry

church, East Orange, last Sunday, and has made special engagements for solo work this winter in several New York churches. Miss Fitz-Gerald is said to have a beautiful voice. Her interpretation of the works of the grand old masters, Bach, Beethoven and Gluck shows the most careful study.

Miss Fitz-Gerald gives little thought to seeking engagements, preferring above all things to excel in her work, and to be in every respect a credit to her teacher, Florenza d'Arona. There is little doubt that Miss Fitz-Gerald will in time attain artistic recognition.

Ida Branth.—The gifted young violinist Ida Branth was engaged to assist at a recital in Carnegie Chamber Music Hall on Wednesday evening, November 17. Her modest demeanor and musicianly equipment won for her many friends.



THE TOLEDO INVITATION.

as temporary chairman, answered Mr. Wise in behalf of the graduates. He also asked for the nomination for president. Oscar Saenger proposed the name of Lillian Blauvelt, who was elected by general acclamation. President Jeannette M. Thurber was named as honorary president and was forced to bow her thanks for the enthusiasm which greeted her name. Mr. Watters proposed Oscar Saenger as first vice-president, and Miss Blauvelt not being present he was called to take the chair, which he did, thanking the chairman pro tem. and the association for the honor conferred upon him. Business was then resumed and Clara A. Korn was nominated for secretary, Mrs. Henry T. Finck for treasurer, and the chair appointed Rev. William Sparger chairman of committee, and Sol. Rappaport, Henry T. Finck, Mrs. Clara A. Korn, Miss Mabel Phipps, Wilford Watters, Miss Adelaide Okell and Oscar Saenger

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NEW YORK, November 22, 1897.

HERE is a chamber music program of such excellence and variety that I print it:

Theme and Variations, finale and Coda, from trio, op. 50.....Tchaikowsky
Air and Gavotte ('cello and piano).....Bach
Trio, op. 18, F major.....Saint-Saëns

Miss Cornelia Dyas, pianist, assisted by Miss Maud Powell, violinist, and Paul Miersch, 'cellist, gave this model program last Friday morning at the Hotel Manhattan, the second of their three musicales. If their first morning was interesting, this one was more so. Probably twice as many people were there, and altogether the occasion was a most enjoyable one. Miss Powell played during the morning on two beautiful Strads, valued at \$3,500 and \$5,000 respectively. The third recital will be given on Thursday, December 2, at 11 o'clock.

Here is another program of music, given under entirely different circumstances, the first of Organist Charles Heinroth's recitals at Ascension Church, Fifth avenue and Tenth street:

Prelude and fugue, B minor.....Bach
Extase.....Deshayes
Rhapsody.....Saint-Saëns
Fifth sonata.....Gullmant
Vocal solo, O Divine Redeemer.....Gounod
Katherine Bloodgood.
Adagio.....Rheinberger
From F sharp minor sonata.
Grand chorus.....Deshayes

Heinroth and Hadley, these two youthful-appearing music men, are a continual surprise; Heinroth, because of his astonishing accomplishments as an organist, and Hadley

because he swims in orchestration as a duck takes to water. Heinroth's amazing pedal technic strikes one at once, and was especially in evidence in the big Gullmant work (dedicated to Clarence Eddy). The vocal number was magnificently sung, as may be expected from Bloodgood, but I could not help thinking it was opera music set to sacred words. The next recital occurs on Wednesday afternoon, December 1, at 3:30.

Conrad Wirtz's pupil, a youth named Gustave C. Wirtz, gave a piano recital last Saturday evening, playing these numbers, the house being filled:

Sonata, op. 2, No. 1.....Beethoven
Tarentella.....Loeschorn
Spinning Song.....Mendelssohn
Venezia.....Spindler
Impromptu, op. 28, No. 1.....Reinhold
Titania.....Wely
The Butterflies.....Grieg
The Birds.....Schubert
Impromptu.....Schubert

Violinist Enos Johnson assisted, and the occasion was pronounced a most interesting one by those present.

Miss Julia Such possesses a sympathetic mezzo-soprano voice, of heavy quality and good range, extending from A below the staff to A in alt. Her method is the Italian one, and her enunciation is excellent. Major James B. Pond says of her voice:

"I have heard Miss Such sing with great delight; she possesses a rare voice for church singing; I know of none better."

Mr. Frank Hyde, choirmaster of St. Barnabas Episcopal Church, Brooklyn, speaks of her ability both as a singer and musician, in the following terms:

"I take pleasure in recommending Miss Julia Such as a most excellent singer, reliable and true, and an accomplished musician."

Last week Edward Bromberg sang with success in two concerts: on November 11, in Newtown, L. I., at the Reformed Church, and on November 14, at the Windsor Hotel. At Newtown he sang sacred selections; at the Windsor, selections by Schubert and Schumann, and was enthusiastically encored.

Here is a press notice of that meritorious young Russian-American's singing, from a paper just across the river:

Mr. Bromberg sang at a soirée in Westfield, N. J., and won an undeniable artistic success in Goethe's "Happy Days" and Brahms'

"Cradle Song." The old favorites, Homer Bartlett's "Thy Dear Eyes" and Pissuti's "Bedouin Love Song," were also received with every mark of favor. Mr. Bromberg's singing is notable for his fine delivery, artistic phrasing, his inborn sense of rhythm and appreciation of coloring, while his voice is one of the best placed we know of among basso-cantantes.

Miss Emma Thursby has returned from the Cambridge Art Conference, which ended last Sunday with a concert by young American composers, which was a great success. She began her work in her studio in Carnegie Hall last week, but will also teach some days each week at her residence, 34 Gramercy Park, for the convenience of downtown and out of town pupils.

William Edward Mulligan continues one of the busiest men in town, what with his monthly organ recitals at St. Mark's, his various out of town organ and piano recitals, his teaching and other musical work. Last year THE COURIER spoke in words of praise of this highly talented man as follows:

Wm. Edward Mulligan's first organ recital of this season took place last Sunday at St. Mark's Church. Mr. Mulligan is one of Gotham's ablest and most conscientious organists. There is no trickery in his work, and his program never contains a thunderstorm, during which the lights of the church are extinguished for effect.

His interpretation of Mendelssohn's sixth sonata was masterly, being characterized by lofty sentiment and rare artistic judgment. Technically, his playing is accuracy itself, while his work on the keyboard is smooth and sustained, a rare quality in one who is also a skillful pianist, as Mr. Mulligan is.

If this was true then, how much more so is it now? For Mr. Mulligan is an earnest student, whose watchword is progress!

Miss E. Genevieve Weaver is a young mezzo soprano singer, recently returned from some years' study in Paris. She sang last week for some musical folk at a Carnegie Hall studio these numbers:

Chanson triste.....Hahn
Sondine.....Franz
Gute Nacht.....Schumann
Nugeduld.....Wagner
Traume.....Nevin
Three songs.....Nevin

The young lady has so much in her favor and she should certainly succeed. Youth, handsome appearance, excellent vocal organ, most astonishing correctness in German and French diction, the musical temperament—all these are

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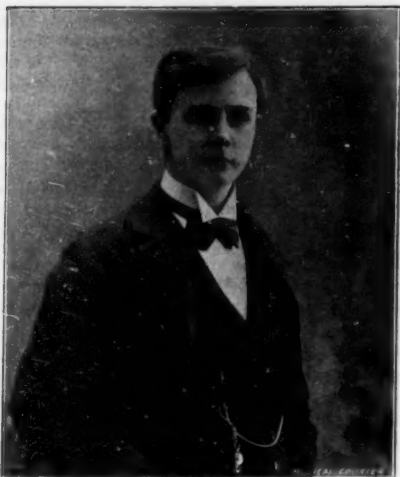
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hers. Now unite with these patience, persistence, energy and ambition, and the result cannot but be success.

A mirth provoking incident in connection with the Toledo Ysaye-Pugno reception was Bernard Sinsheimer's playing of the Godard berceuse, the violinist being "out of sight" in the large pipe organ. The two foreign musicians were given to understand that the melody would be played "by a new stop" of the organ, and were half inclined to believe this; until the big tones of Sinsheimer's Strad came vibrating forth, with such human emotion that in a moment they were undeceived.

Madame Ogden Crane is now conductor of four choral organizations, as follows: The People's Church Choir, New York; Ogden Club (female voices), New York; Homedale Choral Society, New Jersey; Asbury Park Choral Society, New Jersey.

Her Asbury Park chorus of mixed voices is now studying Gaul's "Holy City." The Ogden Club is rehearsing vigorously, preparatory to its first Chickering Hall concert in December, and the other two bodies are doing good work, all showing the effects of study under this energetic and talented woman. Her pupils are scattered all over the States and occupy prominent positions.

George Fleming, baritone, is increasingly popular and proportionately busy. Among his near dates are these: Hoboken, December 8; Jersey City, December 9; Brantford, Canada, January 11, and possibly Toronto about the same time.

Miss Bertie Stein, a talented pupil of J. Frank Levey, played Liszt's Rhapsodie Hongroise No. 8 at an afternoon concert given at Lexington Avenue Opera House, Saturday, November 13. She was extremely annoyed by a defective pedal, but it did not mar the brilliancy of her playing, she giving the composition in a truly Lisztian manner.

William H. Barber announces three Monday afternoon musicales at the Majestic, Central Park West and Seventy-second street, the first of which occurred last Monday afternoon. This is the list of dates and special soloists: Mme. Giulia Valda, soprano, and Albert Gérard-Thiers, tenor; November 22; Henry Schradieck, violinist, December 13, Francis Fischer Powers, baritone, and Franklyn U. R. Bunn, tenor, January 17.

At the Mott Avenue M. E. Church "Feast of Dedication," recently, Miss Emma K. Denison and the Studio Quartet, composed of her pupils, were features of the program. They sang two anthems, and Miss Denison one solo.

Emanuel Schmauk's "Thirteenth Psalm" was given last Sunday morning at the Evangelical Lutheran Church of the Holy Trinity, and a week ago, at the laying of the cornerstone of the new Washington Heights Lutheran Church Mr. Schmauk conducted the Luther League chorus. He also conducted the same choral body at the Luther Day celebration.

The Florence Buckingham Joyce Trio has issued a neat and unique little folder, containing pictures of the three artists, Miss Janet Allen (violin), Miss Agnes Mathilde Dressler (cello), and Mrs. Joyce (piano). During the summer the trio gave two programs daily at the Stevens House, Lake Placid, where their music was a distinct feature. Their repertory is extensive and varied, including the lighter music of modern composers as well as the more impressive classics. The trio is prepared to play at concerts, musicales, receptions and afternoon teas.

Emile Andrew Huber's musicale, a week ago, at his fine large studio, 12 East Fifteenth street, in connection with the Kit-Kat Exhibition, was a most entertaining and meritorious affair. Some well-known singers and instrumentalists were heard. One of his vocal pupils was recently chosen from among fifty applicants for a promi-

nent choir in Brooklyn. Friend Huber's attainments are many and varied, not the least of which is his gift of poetry.

Miss Helen M. Lang, pianist, pupil of Mr. Benham, gave a piano recital in Steinway Hall last Thursday evening, playing the Beethoven G major and the Grieg concertos, and these solos were sung by Mlle. Brani:

Russian Song.....Tchaikowsky
Gretchen am Spinnrade.....Schubert
Fruehlingsnacht.....Schubert
Wenn ich früh in den Garten geh.....Schumann
Thou Art Not Near Me.....Benham

Miss Lucie E. Stainback, a Francis Fischer Powers pupil, who was one of the few who sang at his reception a fortnight ago, is rapidly coming to the front as a pleasing singer. She sings Gilchrist's "Heart's Delight" and Tosti's "My Dreams" especially well, and is one of four young women from Little Rock, Ark., all of whom are studying with the peerless Powers.

Homer R. L. Klock is giving a series of recitals at Schleicher's, Stamford, Conn., in which fine programs are presented by well-known local artists. Klock is a hustler and a program maker of unusual good judgment.

This is from the *Sunday Tribune*:

SCHENCK—HILLEN.—At Christ Church, Pomfret, on Saturday, November 20, 1897, by the Rev. Frederick Gardner, Sophia Frick Hillen to Elliott Schenck.

Miss May Brown, violinist, played very successfully Saturday at a studio musicale. Her numbers were part of the Mendelssohn concerto and some shorter pieces by Godard.

Evan Williams sang at the first Symphony Orchestra concert in Buffalo last Thursday, and this comment is from the *Courier-Record*:

Evan Williams, the soloist, sang the lament of the swan, "Farewell to Summer," from "The Swan and the Skylark," by Goring-Thomas, and a group of short songs. Such absolute evenness of voice, baritone-like vigor and artistic easiness of tone production are rarely combined to such a degree in any one singer. His marvelous reserve force was demonstrated in the exactness of the difficult aria, and apart from an occasional indication that he was suffering from the effects of a slight cold, which he admirably concealed in his work, he sang superbly. Two songs by Schubert, "Impatience" and "Wanderer's Night Song" formed his other numbers. The one encore which he gave was a Welsh folksong, "All Through the Night."

Thomas & Fellows, of Carnegie Hall, are booking a number of concerts and oratorios; in fact, this line of their business is developing rapidly. A number of prominent artists have placed their entire business management in their hands. Their reputation as hustlers is rapidly becoming known, and singers are quick to recognize their up-to-date business tactics.

Although a great many tenors have booked with Thomas & Fellows Choir Agency since opening, they had them all placed and were looking for more voices Saturday to fill an application which came in unexpectedly.

Their office seems to be the Mecca of all. It is a pleasure to see an office of this kind run in a systematic and businesslike way, and Thomas & Fellows surely deserve their success.

Helen Lang's Concert.—The piano recital given in Steinway Hall on November 18 was very successful and was attended by a large musical audience. The performance of Beethoven's G major concerto was remarkable from a technical as well as intellectual standpoint. The cadences, composed by Mr. Benham, Miss Lang's teacher, were much admired. The real success of the occasion was the rendition of Grieg's concerto, which was masterly, and gave promise of a brilliant future for the young artist, who is in her eighteenth year.

Cecil Brani, soprano, who has appeared in several European opera houses, sang a group of songs by Tchaikowsky, Schubert and Schumann, and a charming little song by Benham, which met with marked success. Her voice is of pleasing quality and her phrasing is artistic.

Song Recital at Madame Von Klenner's.

AN atmosphere of cheerfulness pervaded the pleasant home of Mme. Katharine Evans Von Klenner, 40 Stuyvesant square, on Saturday afternoon, on the occasion of her first musical this season and the same atmosphere pervaded most of the songs on the program which was interpreted entirely by Madame Von Klenner's pupils.

The listeners were cheerful too, for they were not obliged to listen to distressing evidences of a poor method and voices injured thereby. Madame Von Klenner's method is that of the famous Viardot-Garcia and in the results may be seen its value. Not only was the singing interesting as illustrative of a good method, but as showing some possibilities in the art of teaching generally. All of the pupils were able to sing without their notes and without apparent embarrassment at facing the large number of guests present. They seemed to be sure of themselves and animated only by the desire to properly interpret their songs.

Among the noticeable singers were Mrs. Bruno Oscar Klein, who was accompanied on the piano by her husband; Miss Frances Travers, who lately made her professional debut with success, and Miss Lillian V. Watt, a charming young singer, who bids fair to rank high in the artistic world. The complete program was as follows:

Sing On.....	Denza
Good Night.....	Dvorak
	Miss Cecelia Rodgers.
Mondlicht.....	Schumann
Willkommen, Mein Wald.....	Frans
	Miss Elsa Gravenhorst.
Your Voice.....	Denza
	Miss Harriet Goldstein.
Venetian Song.....	Tosti
	Miss Rubino.
Sans Toi.....	d'Hardelot
	Miss Bessie Murphy.
Dites-Moi.....	Nevin
If Thy Blue Eyes.....	Bohm
	Miss Grace Harrison.
My Mother Bids Me Bind My Hair.....	Haydn
Serenade.....	Richard Strauss
	Mrs. B. O. Klein.
Fruehlings Nacht.....	Schumann
	Miss Grace Gerow.
Ecstasy.....	Beach
Vainka's Song.....	Von Stutzmann
	Miss McAtee.
My Dreams.....	Tosti
Love's Spring Tide.....	Artot-Padilla
	Miss Maud I. Weston.
Elegie.....	
Crepuscule.....	Masenet
Ouvre tes Yeux Bleus.....	
	Miss Lillian V. Watt.
Du bist die Ruh.....	Schubert
Marzveilchen.....	Schumann
Es Blinkt der Thau.....	Rubinstein
	Miss Beatrice Maltman.
Dreams.....	
Summer.....	Chaminade
	Miss Bessie Knapp.
A une Fiancée.....	G. Ferrari
Meine Liebliche Liebe.....	Bruno Oscar Klein
	Miss Francis Travers

Saidee Estelle Kaiser.—The young soprano Saidee Estelle Kaiser will give concerts in conjunction with Blumenberg, the violoncellist, in Wilkesbarre, Scranton and other Pennsylvania cities during December.

W. J. Hall.—W. J. Hall gave an interesting recital in Grace Church, Cedar Rapids, Ia., on Sunday, November 7. Mr. Hall was assisted by the Schmidt String Quartet. The following program was excellently given:

Organ, Allegro finale, sonata in F.....	Hopkins
	W. J. Hall.
Quintet for strings and organs, Adagio.....	Jadassohn
	Schmidt String Quartet.
Scenes from Wedding Suite.....	Aronso
	Mr. Hall.
Violin solo, Andante, from violin concerto.....	Mendelssohn
	Mr. Jacob Schmidt.
Allegretto.....	Ashmalf
Romance.....	Deahayes
	Mr. Hall.



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The Becker Lecture-Musicales.

THE third lecture-musical of Gustav L. Becker's third season was given last Saturday morning from 10 to 12 at 70 West Ninety-fifth street, on the subject "The Classic and Romantic Elements in Music." In point of clearness and instructiveness the lecture was the best that Mrs. Becker has given this season. Seven of Mr. Becker's pupils assisted him in giving a program of ten numbers, from Ph. E. Bach, J. S. Bach, Beethoven, Schumann, Fr. Boelsche, Schytte, Godard and Henselt. The assisting artist was Miss Martha Hofacker, soprano, who sang with excellent effect the cavatina "Porgi amor" from "Figaro," and Schumann's "Widmung."

At the close of the program, and before the usual social session, the prize offered in the spring by Mr. Becker for the best scrap-book on musical subjects was awarded to Miss Carrie Y. Nichols, of Paterson, N. J. The prize-winning volume was of heroic size, being a folio of 324 pages, that for range of contents and convenience of arrangement deserves to be taken as a model. The prize was a copy of H. E. Krehbiel's "How to Listen to Music."

Circulars and Pamphlets.

THE artistic cuts, half-tones and reproductions of the photographs and portraits published in this paper are known to the whole musical profession. These are printed, together with this paper, by the Blumenberg Press, 214 William street, which is prepared to print the most artistic kind of circulars and pamphlets and catalogues for musicians or others.

The Blumenberg Press has a large line of samples and specimens of its work, which can be submitted as evidence of the artistic finish of its productions, besides offering every week THE MUSICAL COURIER as the best evidence of rapid newspaper production, typographically as perfect and beautiful as anything in its line in the world—in fact, superior to the great majority of weekly or magazine publications. All questions on printing cheerfully answered in detail.

Flavie Van den Hende.—The appended notices are evidence of the artistic standing of the 'cello virtuoso Flavie Van den Hende:

A concert, very enjoyable throughout, was given last night. Prominent among the several numbers were the solos of Flavie Van den Hende, the famous 'cellist, of New York. She is an artist in every sense of the word, and her work was very enjoyable. Her 'cello is a genuine Magini. Miss Van den Hende should certainly be heard again.—*Troy Daily Press.*

A famous violoncellist, Miss Flavie Van den Hende, of New York played two numbers—"The Butterfly," by Popper, and the "Romance," by Mendelssohn—and several encore pieces. Miss Van den Hende has a delightful stage presence. Her playing was charming, and when she first drew her bow over her favorite instrument the audience realized that they had before them an artist of rare attainments. Her reading of "The Butterfly" was grand, and one could readily see, in imagination, a swarm of bright winged butterflies, flitting hither and thither from flower to flower, gay and bright and beautiful; then the music becomes sad, and one imagines those bright winged things dying. Miss Van den Hende's conception was fine, and there was a depth of feeling in each of her pieces which characterizes the true artist.—*Albany Argus.*

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"Audience enthusiastic."—*New York Herald.*
"Foreign approval indorsed here."—*New York Sun.*
"Great musical feeling."—*New York Staats-Zeitung.*

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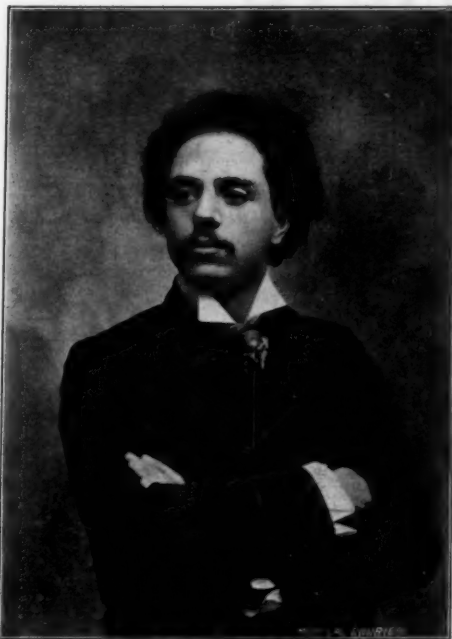
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Giacomo Quintano.

THE young Italian violinist, Giacomo Quintano, who signalized his advent to this country by a series of his torical recitals in Chickering Hall, proved at the time to all who heard him that he is an artist in the truest and best sense of the term. The range of his scholarship, his technical equipment, the beauty, breadth and richness of his tone, together with the finish, delicacy and poetic charm of his interpretation, proclaimed him more than a mere virtuoso.

Quintano was educated at the Royal Conservatory of Naples, and while yet a pupil he distinguished himself by the



GIACOMO QUINTANO.

mastery of his musical conceptions, and by the atmosphere of sympathy and passion which surrounded all his performances.

His repertory is extensive and comprises all the masterpieces of the violin world. He is also a composer of merit. From among a large number of the most flattering notices the following are quoted:

Quintano's rendition of Hauser's "Rhapsodie Hongroise" was given with a finish that stamped him a master of the violin. He was heartily applauded at the end, and was forced to respond to an encore.—*The Standard-Union, Brooklyn.*

Quintano managed well the technical difficulties of Hauser's "Rhapsodie Hongroise." His other double number consisted of a Berceuse by Loret, and in marked contrast the popular

Wieniawski Mazurka, for both of which he was encored and responded.—*The Citizen, Brooklyn.*

Giacomo Quintano, an Italian violinist, who has been seldom heard here as yet, displayed a good deal of virtuosity in Hauser's "Rhapsodie Hongroise." Later he showed a more sympathetic quality and much taste in a Berceuse, by Loret, and played a difficult Mazurka, by Wieniawski.—*Daily Eagle, Brooklyn.*

Signor Quintano will rank high among the violinists of the day. His execution is very correct and a good tone is produced, while in all the details his work shows careful study and an enthusiastic love of his instrument. He was encored after his first number, viz., Vieuxtemps' Ballad and Polonaise.—*Toronto World.*

Quintano, the violinist, is a great artist. For one encore he played a pretty canzonetta, excelling in difficult chording.—*Toronto World.*

Signor G. Quintano was the solo violinist, and gave as his first number Vieuxtemps' immensely difficult Ballad and Polonaise. Signor Quintano has a well developed left hand technique and a tone sweet and clear. Signor Quintano was well received, and was recalled and encored.—*Toronto Mail and Express.*

Of the several numbers by the violinist, Signor Quintano, the most popular was undoubtedly the Berceuse by Loret. It was given with exquisite feeling.—*Montreal Gazette.*

Signor G. Quintano, solo violinist, was exceptionally good, and received round after round of applause. He had a very sweet, mellow toned instrument, and gave each group of notes an expression so precise and with such artistic thought as is only attained by a musician whose whole heart is in his work.—*Hamilton (Ont.) Times.*

Signor Giacomo Quintano undoubtedly won the appreciation and sympathy of the audience. In his hands the violin certainly does everything but speak. He is an artist of the first rank and worked up his hearers to the highest pitch of enthusiasm, each of his items being loudly applauded and encored. His performance of Loret's Berceuse was exquisite and so was the Ballad and Polonaise by Vieuxtemps, and the beautifully shaded selection given as an encore.—*Quebec Morning Chronicle.*

Le virtuose Giacomo Quintano nous rappelle tous les grands violonistes que nous avons entendus à Québec. Il a joué en rappel, et très bien joué, un caprice de Paganini, d'une très grande difficulté.—*Le Soleil, Québec.*

Signor G. Quintano, the violinist of the occasion, possesses great breadth of style and wonderful execution.—*Toronto Globe.*

German Conservatory 411th Concert.—This occurred in Chickering Hall last Wednesday evening, when a household of interested listeners attended and enjoyed one of the best concerts so far given by the conservatory, of which L. G. Parma is the director.

Powers Pupils Sing for Charity.—At the fashionable charity entertainment given at the Knapp Mansion, Brooklyn, on Wednesday evening last, to provide comforts for poor children at Christmastide, a program of music, under the direction of Francis Fischer Powers and interpreted by three of his artist-pupils, Mrs. Mabel Wilsin Hendrickson, Franklyn Van Rensselaer Bunn and Herbert Miller, was given to the delight of all present. Mrs. Hendrickson sang in a most charming manner several very difficult songs, and Messrs. Bunn and Miller made their teacher very happy by "carrying everything before them," so to speak. Each received a distinct ovation and was recalled again and again.

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Regina de Sales.

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THOSE having the talent necessary to comprehend and appropriate the musical education to be gained from study in European centres, may look forward with

ance to a successful career. Regina de Sales is richly endowed with both a pure and powerful soprano voice, and with exceptional musical intelligence, which have been simultaneously developed under the most auspicious circumstances. Her natural voice has been carefully trained by some of the world's greatest teachers, and she has thus preserved that naturalness in singing which has been the chief attraction of Patti, Nilsson and others.

Miss De Sales' birthplace was Anamosa, Ia., and she has always, from a little child, taken a leading part in local musical affairs. When the opportunity presented itself she improved by coming abroad to benefit by the instruction of some of the European professors. She first put herself under Mme. de la Grange, of Paris, studying concurrently acting with M. Pluque, French diction and the languages. The brilliancy of her voice soon attracted attention, and concert engagements resulted.

Oratorio and English singing still remained to be mastered; so on coming to London she entered the Guildhall School of Music, where she studied under the direction of the late Sir Joseph Barnby. A year later she won the first, or Lord Mayor's, prize for oratorio singing out of some forty competitors. Still thirsting for further knowledge of the traditions of oratorio, she took a series of lessons with Randegger, which has made her one of the very best singers of this style of music in England. Signor Randegger had such confidence in her interpretative faculties that he gave her a début with the famous orchestra in Queen's Hall, when her selections included "I Will Extol Thee," from Costa's "Eli," and "From Mighty Kings," "Judas Maccabæus." The London press was unanimous in its praise of this young and gifted artist, and concert engagements both in the provinces and the metropolis followed. Miss de Sales has during the past two seasons sung for nearly all the leading concert giving organizations in Great Britain.

Last June Randegger recommended her for Covent Garden, where she was engaged as one of the sopranos, and sang in "Die Walküre," under the direction of Anton Seidl.

She has sung before the Princess of Wales, the Duchess of York, the late Duchess of Teck, and other members of the royal family. She is a great favorite in a social way. She returns home on Saturday, after an absence from America of several years.

Her appearances in oratorio and concerts in London and

the provinces have elicited many press notices, a few examples of which are appended:

"Elijah" (Tewkesbury Festival).—The soprano music was entrusted to Miss Regina de Sales, whose conception of the widow's role left nothing to be desired. Possessing a voice of great compass and sweetness, both in the upper and lower register, she gave the soprano numbers a most conscientious as well as artistic interpretation.—*Gloucester Chronicle*.

"Elijah" (Liverpool).—Her musical powers and correct intonation are in themselves of sufficient weight to insure her a prominent place in the ranks of our concert soprani, and her rendering of the important solo, "Hear Ye, Israel," amply confirmed the favorable impression created in the early portions of the oratorio.—*Liverpool Review*.

"Elijah".—Of the principals, Miss de Sales was conspicuously successful. She has a voice of great volume and purity, instinct

a repetition, which was granted. The air "Wise Men Flattering" was also a very popular item.—*Southampton Times*.

"Creation."—The soprano vocalist was Miss de Sales, who possesses a magnificent voice which she uses with great charm and effect. All the music entrusted to her was rendered with taste and refinement. Her high notes are especially strong and good, the ease with which she takes high C being quite remarkable.—*Isle of Wight County Press*.

"Stabat Mater."—In the air and chorus "Inflammatus," Miss Regina de Sales, if possible, eclipsed her previous efforts, her sweet yet powerful upper notes being sustained with the most telling effect.—*Echo*.

Philharmonic Society (Belfast).—Following this, Schubert's "Ave Maria" served to introduce Miss Regina de Sales, a lady who possesses a rich soprano voice capable of the greatest modulation and execution. This prayer was sung with the greatest devotional expression. Miss Regina de Sales followed with "Elsa's Dream," from Wagner's "Lohengrin." To say that its rendition brought vividly before the audience the scene it represented, is but to give it scant praise. Needless to say, this number was loudly applauded.—*Belfast Telegraph*.

Assembly Rooms (Bath).—But the vocalist who scored most was Miss Regina de Sales, whose flexible and cheery soprano delighted everyone by its charming sweetness. Her contributions were redemanded.—*Bath Chronicle*.

The performance included some fine vocalization on the part of Miss Regina de Sales—who made a successful first appearance in London.—*Daily Telegraph*.

The vocalist last night was Miss Regina de Sales. Her voice is clear and far reaching, her intonation accurate and her delivery of the words more than ordinarily distinct. Particularly were these qualities manifested in "I will extol Thee," (from "Eli") and "From Mighty Kings" ("Judas Maccabæus"), the florid passages of the last named being boldly attacked. Miss de Sales was loudly recalled after each.—*Daily Chronicle*.

A noteworthy feature of the occasion was the appearance of Miss Regina de Sales, American soprano. The lady possesses a voice sympathetic, resonant and of great flexibility, and she greatly delighted her audience by her fine delivery of the recitative and air, "I will extol Thee, O Lord" (from Costa's "Eli"); and the recitative and air, "From Mighty Kings" (from Handel's "Judas Maccabæus").—*The Queen*.

*** and Miss Regina de Sales, the new soprano who electrified everyone at Queen's Hall, at the Randegger orchestral concerts. Here is a young singer for whom surely the stock phrase, "a brilliant future," may be confidently predicted.—*The New Budget*.

Miss Regina de Sales' singing was in splendid contrast; here one had the finished artist capable of using her fresh, liquid voice to the best possible advantage; her singing of "Danse de l'Ombre" brought a breath of spring freshness into Queen's Hall and delighted the audience.—*Musical Standard*.

The honors of the evening at the Imperial Institute were accorded to Miss Regina de Sales and Mr. Ludwig. The lady's brilliant soprano was heard to every advantage in "Nymphes et Sylphes," by Bemberg, which gave her opportunity for variety of expression and bravura passages faultlessly sung.—*Musical News*.

Steinway Hall.—The vocal honors were carried off by Miss Regina de Sales, whose name is now so frequently met with both in London



REGINA DE SALES.

with artistic feeling. Very dramatic was her treatment of the widow's passionate cry, "What have I to do with Thee, O Man of God?" and the succeeding recitative was a vivid and touching presentment of the scene of the miracle.—*Cheltenham Examiner*.

"Spectre's Bride" (Dvorák).—The soprano solos were taken by Miss Regina de Sales, who, though she has not been heard in Worcester before, achieved a complete success. Miss de Sales was admired for the extreme flexibility of her voice and the artistic use of it, also for the perfect expression with which she rendered the soprano part.—*Worcester Journal*.

"Golden Legend" (Dublin Musical Society).—Miss Regina de Sales created a most favorable impression. Before the performance of the cantata she had given the famous "Io Son Titania" in a manner that promised a delightful experience in the subsequent portion of the concert. The expectation was completely realized.—*Irish Times*.

"Judas Maccabæus."—Miss Regina de Sales possesses a soprano voice very fresh and clear, and sings with charming naturalness of expression. The audience at once took her into favor, and the air "From Mighty Kings" so pleased the assembly that they called for

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and the provinces. Her tasteful rendering of Bemberg's "Nymphes et Sylvains" secured a determined encore, which was answered by an arch delivery of the song "I Wouldn't, Would You?"—*Daily Chronicle*.

St. James' Hall.—But special mention must be made of Miss Regina Sales, the possessor of a sweet soprano voice of considerable volume.—*The Times*.

Miss Regina de Sales, whose facile vocalization was much appreciated.—*Morning Post*.

Of the rest of the concert we can only notice the excellent impression created by Miss Regina de Sales, who has a sweet soprano voice and an unexceptional method.—*The Morning*.

Her style is good, her voice is strong, flexible and expressive, and in the magnificent field of oratorio Miss de Sales should find a prominent place. Her rendering of the "Bolero" from Verdi's "Vesperi Siciliani" was characterized by conscientious skill.—*The Mademoiselle*.

Miss Regina de Sales sang extremely well at this classical concert, her numbers were very accurately and delicately sung. Her singing made a most excellent impression.—*Musical Standard*.

Letter from Siloti.

ELSTER STRASSE, 30, LEIPSIG.

As a letter has informed me that *on dit* I shall perhaps not go to America, I take the liberty of requesting you to be kind enough to state in your paper that I certainly shall reach America by the middle of January. Thanking you beforehand, I remain, &c.,

A. SILOTI.

Herbert's Band Concert.

VICTOR HERBERT and his band gave a concert at the Broadway Theatre Sunday evening. The program was made up all the way through of light numbers, quite in contradistinction to the programs of the Banda Rossa, which recently played at the Metropolitan Opera House. Concerts of the Herbert order are intended to cater to the most ordinary taste and of course should hardly be gauged by any high musical standard. The encores are generally trashy and extremely noisy. The vocalist, Miss Marie Donavin, pleased her audience, and so did Mr. Herbert with his violoncello; this, however, should not be understood to mean that there was anything artistic in their work. Miss Donavin has a nice voice and is improving constantly, but the same cannot be said of the leader-cello, whose playing is puerile, the constant use of the baton certainly destroying the effectiveness of the bowing.

The selections—Nocturne, Chopin, and Schubert's Serenade—call for no special virtuosity, particularly when played with bad intonation and complete absence of virility. The 'cello in itself is sweet enough; when played with continual vibrato and affected sentimentality its effect is unhealthy.

Some of the interior towns may be satisfied with a performance such as Herbert and his band gave, but after hearing the Banda Rossa and Innes and the great Sousa, New York demands something of a different character.

First Powers-Mannes Musicales, December 15.—The artists to be heard at the first Powers-Mannes musicale, which occurs in Carnegie Lyceum on December 15 next, are Miss Lillian Blauvelt (soprano), Miss Helen Augustin (pianist), and David Mannes (violinist).

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Eva Hawkes.—The contralto Eva Hawkes has returned from Buffalo, where she sang with great success at several private musicales. Miss Hawkes' fine voice will be heard in a number of concerts during the season in Maryland, Indiana and Michigan.

A Dossert Pupil.—Theodore Arnheiter, the talented pupil of Frank G. Dossert, sang at Delmonico's on Wednesday, November 17, at the meeting of the Eclectic Club. He will be heard at a concert in Jersey City on December 1, in company with Flavie Van den Hende and Harry Graboff.

Joseph Saucier.—A young baritone, Joseph Saucier, who has recently come to New York, was heard in a recital given in Steinway Hall, on Thursday evening, November 18. Mr. Saucier's voice is of pleasing quality and he gives promise of becoming a popular favorite here, as he was in Montreal, his former home.

Franz Listemann.—At Tuesday evening's concert of the Lutheran Choral Society in Chickering Hall, the artistic 'cello playing of Franz Listemann gained him two rousing recalls and an encore. On last Wednesday afternoon Listemann and Heinrich Meyn were the soloists at Miss Lewing's first reception at 96 Fifth Avenue.

The Luther League Choral Union.—A concert will be given in Mendelssohn Hall on Thursday evening (Thanksgiving Day) by the Luther League Choral Union (Emanuel Schmauk director). A fine program has been rehearsed and a number of artists have been engaged to assist. Among these may be mentioned Dora Valesca Becker, violinist; Mrs. William Weston Niles, soprano; Madame Garrigue-Montecchi, contralto; Theodore Troutman, tenor; Albert Burgemeister and others.

The Heroism of a Violinist.—The fire in the Brentano Building, on Broadway, revealed in its brilliant glare the violinist, Clarence de Vaux Royer, in the new role of a hero. When the alarm was given he was in the adjoining Decker Building, and lost no time in going to the assistance of the firemen. He was instrumental in rescuing several men and women. The daily papers made no mention of his heroism, as Mr. Royer, with characteristic modesty, when the danger was over, slipped quietly away.

Sophia Markee.—Mrs. Sophia Markee left town on Monday afternoon for Providence, where she sings the Skylark part in the "Swan and the Skylark," on Wednesday evening, before the Arion Club. During her stay in New York Mrs. Markee has been entertained at several

luncheons and dinners at the Holland House, Waldorf and Astoria. Mr. and Mrs. Caleb Chase, of Boston, gave a handsome dinner in her honor on Monday evening; Mr. and Mrs. Walter Holden, of Boston, entertained her at luncheon with a party of friends, and Colonel Ray, of Chicago, also gave a dinner at which she was the guest of honor.

On Friday evening Mrs. Markee sang at a musical at the house of Mrs. W. A. Lombard, eliciting much enthusiasm from the large number of guests present, and receiving, as she always does, many compliments for her beautiful voice and fine singing.

Lotta Mills with Krebbiel.—The talented pianist Lotta Mills, who was recently engaged to illustrate some of the Krebbiel lectures, proved herself an artist of exceptional ability, as the appended notices will prove:

The lecture was illustrated by that delightful artist Mrs. Krebbiel and Miss Lotta Mills, a pianist of much charm and attractiveness, who has met with splendid success during the past three seasons. The opportunities afforded both singer and pianist were quaint and unusual.—*Detroit Free Press*.

Miss Lotta Mills is a true artist, a pianist of high rank, and in her rendition of the difficult orchestral music upon the piano gave entire satisfaction to the critical audience. The enjoyment of the afternoon had its climax in Mr. Krebbiel's reading of the last scene from "Die Götterdämmerung," while Miss Mills played the music of that scene without the slightest appearance of effort. The words of the drama fell naturally into the cadence of the music, accent for accent, making a rhythmical whole of most exquisite beauty.—*St. Paul Press*.

Miss Mills is a brilliant pianist.—*Grand Rapids Herald*.

Miss Mills proved a very sympathetic accompanist, and while there was no opportunity for her to show her skill, the fact that she is with Mr. Krebbiel must mark her as a musician of ability and intelligence.—*Minneapolis Times*.

A Successful California Teacher.—If press notices are any indication of the ability of a teacher, Mrs. Annie Baumann, of Oakland, Cal., who is at present devoting herself to this art, must be highly endowed. Mrs. Baumann is not a native of Germany, but of the "Golden West," and her home was in San Francisco. Her family name is Jansen, and on account of her great musical and vocal gifts Miss Annie Jansen was sent to the Conservatory of Leipsic, where she received a thorough education in piano and in singing. She has been successful both on the stage and in the concert hall. Her pleasing appearance, which she still retains, contributed much to her success.

Of the many notices before us we must, from considerations of space, confine ourselves to a few of the most important that bear testimony to her artistic ability. She has appeared as an operatic singer in Kroll's Theatre, Berlin, in Breslau, Treves and Cologne, until her marriage to Mr. Baumann, regisseur of the theatre there, after which she devoted herself exclusively to concert. By reason of her vivacity, we can imagine what a brilliant Zerlina in "Don Giovanni" she must have been. She possesses a powerful voice, well modulated, and her delivery of the German Lieder exhibited deep feeling and excellent schooling. From some of the leading journals of Germany the following are quoted:

A lady of charming artistic talent, Mrs. Jansen-Baumann, lately sang here. We had an opportunity to hear an unadorned, natural

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delivery and a sympathetically touching voice, which put the audience into the best of humor.

At the Court Theatre of Altenburg Miss Jansen took the part of Cherubino. The dialogue was no easy task for the lady, who is an American, and therefore it must be the more acknowledged that she impersonated Cherubino admirably. Her voice is extraordinarily sympathetic.

Mrs. Baumann sang three charming Lieder—"Der Verschmahte," "Maria auf dem Berge" and "Hans und Liesel." What humor, yet what restraint! What slyness and what grace! Only a daughter of the North can express so admirably the peculiar tone of these popular melodies in their range from one extreme to the other, enhanced by the magic of appearance and highly sympathetic resources. Little as we are inclined to name together in one breath Patti and Baumann, as the superiority of the Spaniard is beyond all question, yet as ideal natural singers they are equals, and equally extraordinary in their performance. It may be added that she renders the primitive style of the popular airs with beautiful artistic restraint.

Arturo Nutini, Solo Pianist and Violinist.—Signor Nutini continues busy, and has several prominent engagements on hand. His fame has reached Binghamton, N. Y., where a grand concert has been arranged. A private letter from there inquired as to his merits, when the parties were informed that "Signor Nutini is an artist by the grace of God, who would grace and dignify any program."

Frederic Mariner.—The conscientious work of that able instructor Frederic Mariner has been gratefully recognized by one of his former pupils. Miss A. V. Sunderlin, director of music at the Fort Edward Institute, Fort Edward, N. Y., writes of Mr. Mariner's instruction as follows:

"Thanks to the lessons I had of you last summer, I find myself this fall more successful with my teaching than ever before. The Virgil method as you teach it makes my work less hard and more of a pleasure than formerly."

Miss Sunderlin attended the last summer course of the Virgil School, and has already arranged to visit New York again during the holidays to continue her lessons with Mr. Mariner.

The Martin Luther Choral Society.—An enjoyable concert was given in Chickering Hall on Tuesday, November 16, by the Martin Luther Choral Society of New York (A. E. Franke conductor). The chorus, 295 in number, was assisted by Miss Guenschel, soprano; H. Gerding, tenor, and Carl Bernhard, baritone. The instrumental solos of the program were intrusted to Franz Listemann, cellist; Clarence de Vaux Royer, violinist, and F. Q. Dulcken, pianist, who delighted a large and musical audience.

The program of the concert, which was a decided success, is appended:

Danket dem Herrn, Psalm 118.....	Reinbrecht
Baritone solo, Carl Bernhard.	
Duet, Miss M. Guenschel and Hy. Gerding.	
Quartet, Misses K. Kahrs and J. Peters, Messrs. Hy. Kahrs and Theo. Wiggers; and chorus.	
Violin solos.....	Wienawski
Legende.	
Mazurka.	
Clarence de Vaux Royer.	
Recitative and aria, Durch die Wälder durch die Aulen.....	Weber
Tenor solo, Hy. Gerding.	
Das Herz am Rhein.....	Hill
Es steht eine Lind.....	(About 1800, composer unknown)
Baritone solo, Carl Bernhard.	
Nachtsauber, a capella.....	Storch
Chorus.	
Piano solos.....	F. Q. Dulcken
Reverie.	
Mariannina.	
F. Q. Dulcken.	
Andante.....	Goltermann
Dreaming.....	
Mazurka, G minor.....	Popper
Violoncello solo, Franz Listemann.	
Suppé	
Soprano solo, Miss M. Guenschel.	
Bridal Chorus, from Rose Maiden.....	Cowen
Chorus.	

Adele Lewing "At Home."—Adele Lewing gave a most successful musical "at home" on Wednesday afternoon from 4 to 6 in her studio, 96 Fifth avenue. Heinrich Meyn, baritone, and Franz Listemann assisted Miss Lewing in the program, which was greatly enjoyed by the large

number of people present, each number being listened to in silence—a most unusual compliment. The following program was given:

Ballade.....	Chopin
Adele Lewing.	
Le Soupir.....	Denza
Neig Schöne Knoope.....	Meyer-Helmund
Heinrich Meyn.	
Sonata in G minor, first movement, for cello and piano.....	Beethoven
Franz Listemann and Adele Lewing.	
Old French Dances.....	Adele Lewing
Andalusienne.....	
Adele Lewing.	
Evening Rest.....	Adele Lewing
Proposal.....	
Heinrich Meyn	
Melodie.....	Saint-Saëns
Mazurka.....	Popper
Franz Listemann.	
Piano soli.....	by Schumann, Rheinberger, Schubert-List
Adele Lewing.	

Among those present were Mr. and Mrs. Dr. Mitten-dorf, Mr. and Mrs. Stake, Miss Rettberg, Mrs. Anna Louise Cary-Raymond, Dr. Wm. Mason, Mr. Zwitscher, Mrs. Townsend Fellows, Mrs. Joseph F. Knapp, Countess de Montaigne, Miss Henry, Mr. and Mrs. James Wyld, Mrs. and Miss Rutter, Mrs. James Hunt, Mrs. Julio Henna, Miss Gadwin, Mrs. Beinecke, Mrs. M. B. Copeland, Mrs. Krause, Mrs. A. Raymond Brown, Mr. and Mrs. Wells Champney, Miss L. C. Dennis, Dr. Elmer Lee, Mr. and Mrs. and Miss Peck, Mr. Charles Raettig, Mrs. W. D. McKrackan, Miss Blenner.

Music at the Broad Street Conservatory.—The first weekly recital of the season at the Broad Street Conservatory of Music was given in their concert hall, at No. 1331 South Broad street, Philadelphia, on Wednesday evening, November 3, by advanced pupils of that institution.

The following program was performed:

Spanish Dance.....	Moszkowski
Miss Anna Stearns, Miss Cora G. Laux.	
The Daily Question.....	Meyer-Helmund
Miss Mabel Clement.	
Moment Musicales.....	Schubert
Miss Beatie McConaghy.	
Stars of the Summer Night.....	Tours
Mr. W. Reid.	
Polonaise in E flat.....	Moszkowski
Miss Georgia Horning.	
Theme and variations, op. 13.....	Rode
Master John de Angeli.	
Yellow Roses.....	Watson
For What Thou Art.....	Rosewig
Mr. E. Hanefeld.	
Concert study in D flat.....	List
Miss Alice V. Grosh.	
Kind Words.....	Pinsuti
Miss C. L. Bradley, Miss H. Duer.	
Scherzo Valse.....	Moszkowski
Miss Belle Wilkins.	
Piano and Violin—	
Sonata, op. 62, No. 2, allegro moderato.....	Sitt
Miss Julia A. Carpenter, Master Leon Arkless.	

The second recital, which took place on November 10, was equally successful, and was listened to with appreciation by the musical audience composed of patrons and friends of the school.

The program included selections for piano, violin and voice by such masters of the tone world as Haydn, Beethoven, Chopin, Wagner, Rode and Chaminade, and was performed with fine style and artistic interpretation by the following pupils: Misses J. Leone Rhoades, Florence Dale, Gertrude Humphrey, Iva Sargent, Anna Williams, Georgia Horning and Minnie Wright, Messrs. Louis J. Beconnie, Leon Arkless, J. B. Dunlap and John K. Witzman.

The Debutants' Opera Club.—The Débutants' Opera Club, which meets at 787 Lexington avenue, rehearsed "Faust" and "Il Trovatore" on Tuesday evening. The soprano roles, intrusted to Mrs. Kreishheimer and Miss McKay Leslie, were well sung, and dramatically reached a high degree of excellence. Miss Margaret Crawford, as Siebel, has made wonderful improvement, and a new bari-

tone, Mr. Paul Shein (a pupil of W. Warren Shaw), scored a decided success as Valentine.

"Carmen" will be the next opera taken up by the club. Applications for membership in this organization are numerous.

Evan Williams.—The distinguished tenor. Evan Williams will leave the latter part of this week for St. John, N. B., where he will sing in a number of concerts. On his return he will sing in Springfield, and on December 9 he has been engaged by the Pittsburg Symphony Society as their soloist.

Pfrangcon-Davies.—Pfrangcon-Davies will begin his American season on March 17, when he will sing in three concerts with the Boston Symphony Orchestra. He has been engaged for nearly all of the important May musical festivals. He will sing in "Elijah" with the New York Oratorio Society during the festival on April 10.

Music in Dallas, Tex.—The teachers and pupils of the Dallas School of Music gave a concert in the hall of the Watkin Music Company on Thursday evening, October 18. Those who took part were: Helen B. Bell, soprano; Bertha Massey, mezzo-soprano; Annie E. Smythe, contralto; Robert R. Givin, baritone; Harry Shaffer, basso; Howard B. Criswell, cornetist, and Theodore Rude, violinist.

A Successful Björkstén Pupil.—Mrs. Staberg-Hall, a pupil of Madame Björkstén, gave a most successful concert on Saturday last in the Swedish Episcopal Church in this city. Her voice is of that strangely beautiful and liquid quality found particularly among the Scandinavian sopranos, and she was heard to advantage in the aria from the "Creation," "On Mighty Pines," and in several Swedish selections. A trio by Curschman closed the program, in which both Mr. and Mrs. Björkstén were heard with excellent effect.

Antoinette Trebelli.—The Western tour of this gifted soprano continues to be highly successful, as the following notices show:

The star of the evening was, of course, Mlle. Trebelli, the soprano who was on the program for three numbers. She had been heralded as a wonderful soprano, and it is safe to say that she fully came up to expectations. She has been heard in this city before, having sung at a May festival here several years ago. Since that time she has certainly improved very much. It is claimed that she has not yet reached the zenith of her powers, and her admirers believe that in a few years she will stand at the top of the musical ladder.

Trebelli's selections Thursday evening were well calculated to show her great range and the wonderful flexibility of her voice. Her notes are clear and pure; she has plenty of power and sings with an apparent ease, which makes it a delight to watch her as well as listen to her. During the evening she was recalled after every number and she graciously consented to sing a couple of encores. One of these was "Solvieg's Song," by Grieg, and the other—really the one that the audience were most anxious to hear—was her famous "Laughing Song," from Auber's "Marion." This last was undoubtedly the greatest hit of the evening and was a wonderful piece of work. Her laughter was so natural as to be contagious and the whole house laughed with her. Trebelli will always be a favorite here.—Columbus Evening Press.

Mlle. Trebelli repeated and added to the success of her former appearance here. She was received kindly, and was showered with a storm of enthusiastic plaudits after each song. Her encore songs were "Solvieg's Song," by Grieg (upon words from Ibsen's "Peer Gynt"), and the "Laughing Song," from Auber's "Marion." This latter was the greatest hit of the evening. Mlle. Trebelli is entitled to the fame which she has achieved in many countries. The flexibility of her voice is truly marvelous. Her florid passages are given with almost flute-like perfection, her intonation is flawless under all circumstances, and the quality of the tones clear and fine. She has not by any means reached her zenith, and she will, in all probability, become one of the most famous singers of the times.—Ohio State Journal.

ARION CONCERT.

The first real musical event of the season came off at the Southern last night, when the Arions opened their brief series before a large and apparently well pleased audience. The club rendered two numbers—"Blest Pair of Sirens," and "The Brownies." Mlle. Trebelli, with whom Columbus people already enjoyed acquaintance, was well received. Mlle. Trebelli was twice recalled. In the first number by the club Mr. Speaks had an incidental solo which was much commended.—Columbus Dispatch.

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Tuesday Afternoon, April 5, at 3:00.

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CINCINNATI, November 18, 1897.

THE first concert of the fourth season by the Cincinnati Symphony Orchestra, on Friday afternoon and Saturday night, in Music Hall, offered the following program:

Symphony in C major, No. 2.....Schumann
Scene and aria, Der Freischütz.....Weber
Madame Gadsby.
Symphonic poem, La Jeunesse d'Hercule.....Saint-Saëns
Aria, Tannhäuser.....Wagner
Madame Gadsby.
Night of Spring.....Van der Stucken
Overture, Massaniello.....Auber

It was encouraging to note an increased attendance over that which prevailed at the afternoon concerts last season. This was probably owing in a great measure to the low, almost nominal price of admission offered to students of music, whether at colleges and conservatories or at private schools. Hundreds of music students availed themselves of this opportunity of placing themselves in touch with the educational advantages. As for the orchestra, its material is substantially the same as it was last year, the few changes that were made in the several divisions having rather contributed to its strengthening and improvement.

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In the modern range of composition it would be difficult to find a better and more thorough interpreter than Mr. Van der Stucken. He seems to have made this a particular study, and his own faculties run in that direction. The rich orchestral coloring of the French composer and his descriptive power made themselves clear and impressive under Mr. Van der Stucken's direction. The contrasts were held in a striking manner. Quite a little gem was recognized in one of Mr. Van der Stucken's songs—a paraphrase orchestrated by the composer. The overture "Massaniello" was given an original interpretation by Mr. Van der Stucken. It was out of the usual rut and hum-drum style, on a broader and more historic basis. On that account it was decidedly refreshing and pleasing.

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Misses Cosgrove, Beazell, Ewing and Davis.
Sonata, C minor, piano and violin.....Grieg
Miss Brown and Mr. Ferrer.
Thine Only.....Bohm
Mrs. Boughner.
Concertstück, op. 92.....Schumann
Miss Hulman.
Spinning.....Cowen
Madrigal.....Chaminade
Mrs. Boughner.
Concert Galop.....Milde
Misses Davis, Ewing, Beazell and Cosgrove.

The performance of the program was altogether worthy of the high art endeavor of this club. J. A. HOMAN.

Richard Hoffman.—A testimonial concert to Richard Hoffman, on the occasion of the fiftieth anniversary of his first public appearance in New York will be given in Chickering Hall, on Wednesday afternoon, December 1. Mr. Hoffman will have the assistance of the Dannreuther Quartet, and of several other artists. An interesting program is promised.

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Music in Baltimore.

BALTIMORE, November 18, 1897.

INSTEAD of listening to Sembrich's glorious voice and her marvelous art, I am engaged in making up my budget of news, and indulging in regrets and disappointment with many others that the concert announced for this evening in Music Hall has been indefinitely postponed.

There is every indication from the advanced sale that the Jungnickel concerts (Baltimore Symphony Orchestra) will meet with encouraging success. Ross Jungnickel has prepared an attractive program, with Miss Marie Gaul and Mr. Xaver Reiter as soloists for the first concert, November 25, and has been indefatigable in his efforts to make the initial concert a financial as well as artistic success. Efforts like these are deserving of encouragement, for an established orchestra means much to the musical portion of Baltimore.

The Kneisel Quartet, assisted by Harold Randolph, gave its first concert of the season in Music Hall, November 9, giving the following program:

String quartet in C major.....Mozart
Adagio and menuetto con variazioni.....Locatelli
Violoncello solo.

String quartet in G minor.....Grieg
Piano quartet in B flat major.....Saint-Saëns

It seems like praise repeating itself in writing of the continued superiority of this body of musicians. No such concerts have ever been given in Baltimore by any string quartet, nor have we ever had an ensemble player equal to Harold Randolph. The entire organization appear to play together with a keener understanding of each other, and this was amply demonstrated, whether in the old or modern school of string music, or the more elaborate and technically difficult piano quartet. Mr. Randolph was in his usual form, and played with more than usual dash and vigor, and added to the artistic work of Mr. Schroeder, and the general excellence of the quartet, made up a concert of unusual interest and pleasure. Some of the effects produced in the Grieg number were simply marvelous, and the volume of tone at times equal to an average orchestra.

The concerts this season, though given in the evening, have not attracted any increased attendance over that of last season. The hall, however, was well filled.

On the following evening Emil Paur's Boston Symphony Orchestra opened its season in Music Hall with the following program:

Symphony No. 3, F major, op. 90.....Brahms
Two movements from concerto for violin and orchestra, A minor, op. 28.....Goldmark
Rhapsody for orchestra, España.....Chabrier
Invitation to the Dance, op. 62.....Weber
Arranged for orchestra by Felix Weingartner.

This is the thirteenth season of the Boston Orchestra's series of concerts in Baltimore. During that period the improvement in the playing of this band has developed from year to year, until one realizes that criticism of its work becomes disarmed. The influence as an educator that this orchestra has exercised upon the musical taste of this community should not be underestimated. Its performances during these thirteen years cover the literature of the old and modern school of the best in orchestral music, and if time and space permitted it would be interesting to follow the varied programs that have been rendered. As a matter of fact, Baltimore has, in the main, had no other opportunity of hearing a first-class orchestra, and it is but natural that the performances of other organizations must necessarily be measured by the high standard set by the Boston Orchestra.

The performance of the November 10 concert was in every respect up to the best work of Mr. Paur's musicians.

Mr. Paur's reading and interpretation and the orchestra's playing of the Brahms symphony were especially enjoyable.

The warmth and sincerity of Mr. Kneisel's reception must have convinced him of his deserved popularity, and the enthusiastic applause that followed his masterly playing of the Goldmark concerto attested the audience's appreciation of his virtuosity. There is such true manliness and such freedom from mannerism and affectation in Mr. Kneisel's playing that one feels that he is confronted by a true artist. Mr. Kneisel never played in Baltimore as he played on this occasion, and fully merited the enthusiasm so liberally accorded him.

The new orchestration of "Invitation to the Dance," by Weingartner, is an improvement over any of the former arrangements heretofore heard. The next concert December 15.

Dr. B. M. Hopkinson and Carlos Sanchez took part in a successful concert at Hagerstown, Md., November 18. Dr. Hopkinson has been engaged to sing in "Judas Macabius," in Atlanta, Ga., December 16, and "The Messiah," in Ottawa, Canada, January 5.

The fourth Peabody recital, with Dr. Thomas S. Baker as the soloist, took place Friday afternoon, November 12. This was Dr. Baker's first appearance since his return from Europe, where during the summer months he had appeared in concert, creating a favorable impression wherever he sang. The following program was announced:

Air, from the opera Alcina.....Handel
Recitative and air from the oratorio Messiah.....Purcell
How Much I Love Thee.....Schnmann
Knocking Song.....MacDowell
Cycle of seven songs from Poet's Love.....Tosti
The Two Grenadiers.....Tosti
Thy Beaming Eyes.....Tosti
Midsummer Lullaby.....Tosti
Folk Song.....Tosti
The Sea.....Tosti
Through the Meadow.....Tosti
Serenade.....Tosti
Ninon.....Tosti

"The Messiah" number and four of the Schumann songs were omitted. The program was well selected and one calculated to show Dr. Baker's rich basso to advantage.

The greatest successes of the afternoon were "Ich grolle nicht," Schumann, and "The Sea," MacDowell. The enunciation of the Schumann numbers was particularly distinct and commendable. I cannot recall a more beautiful German enunciation than that of Dr. Baker's in all of the Schumann songs.

Miss Blanche Fort Sanders, of this city, daughter of Harry Sanders, of Sanders & Stayman, will be the soloist at the next concert of the Ladies' Orchestra, of your city, December 9. She will play the Chopin "Rondo" with orchestral accompaniment. Miss Sanders is a pupil of Richard Burmeister and gives promise of becoming one of our most brilliant pianists.

Dr. E. S. Kimball has made Washington his home, but divides his time in vocal instruction between that city and Baltimore and New York, devoting two days of the week to each city. The doctor's classes are quite large this season, and comprise some of our most promising singers.

Baltimore Music is the title of a new publication that has just been issued. It is edited by Miss May Garretson Evans, and will be published monthly. It will be devoted to the announcement and review of all important musical events of local interest, and will supply a much needed want. Under Miss Evans' management the publication will be very apt to accomplish the purpose of its issue. Success to this new venture! X. X.

Grace Milton's Recital.

A CONCERT was given in Chamber Music Hall on Wednesday evening, November 17, by Miss Grace Milton, soprano, assisted by the following artists: Mme. Marie de Levenoff, pianist; Miss Ida Branth, violinist; Lucien Paris, tenor, and Luigi Sartori, baritone; B. V. Giannini was the accompanist.

The program was long—almost every number consisted of two or more selections. The "encore field" was in evidence, and as the concert, announced for "half-after-eight," had not begun at 9:15 P. M., the entire affair was sadly prolonged. Delays are not conducive to the amiability of an audience, and are sorely trying to the patience of the disinterested—no matter how good naturedly the friends of the artists may suffer from the unpardonable want of punctuality.

Miss Milton, a young lady with a bright, intelligent face and a beautiful neck, sang several difficult numbers, which it would be obviously unfair to criticize too severely; for when the wretched, banging accompaniment was taken into consideration, she was really to be pitied. Such pounding and thumping are, fortunately for our nerves, rarely heard in the recital hall.

Miss Milton has a clear, powerful soprano voice, of extended range, but it was evident that her voice training had been very poor. She is to be congratulated that her voice is not already completely ruined. Her youth is in her favor, and with careful study, under a good teacher, she is almost assured of success.

Lucien Paris, the tenor, has a pleasing voice, and his enunciation was clear and distinct. The fact that his face was hidden a great part of the time by the music he held detracted from what otherwise might have been a dignified stage presence.

Luigi Sartori sang well. His voice is good, rich, round and full, and his style was excellent.

Madame de Levenoff, the pianist, was particularly happy in her selections, which were given with an ease, delicacy and finish that won for her several recalls. The following was the program:

Ninon.....Tosti
Serenade.....Giannini
Signor Paris.
Nocturne, in F.....Chopin
Valse Chromatique.....B. Godard
Madame Levenoff.
Bird's Song, Pagliacci.....Leoncavallo
Miss Milton.
Violin solo, Spanish Dance.....Sarasate
Miss Ida Branth.
Solo, Non più Andrai, Figaro.....Mozart
Signor Sartori.
La Torrent.....L. Lacombe
Le Rossignol.....Liszt
Scherzo Polonaise.....G. Mathias
Madame Levenoff.
Duet, from Don Pasquale.....Donizetti
Miss Milton and Signor Sartori.
Ariozas, Pagliacci.....Leoncavallo
Romanza, Mefistofele.....Boito
Signor Paris.
Romance.....Wieniawski
Hungarian Dance.....Brahms-Joachim
Miss Branth.
Narcisse.....Giannini
Miss Milton.
Trio, from Ernani.....Verdi
Miss Milton, Signor Paris, Signor Sartori.

Madame Melba in New York.—Madame Melba arrived Friday night. She will make her first appearance in New York, this season with the Boston Symphony Orchestra at its concert of December 16.



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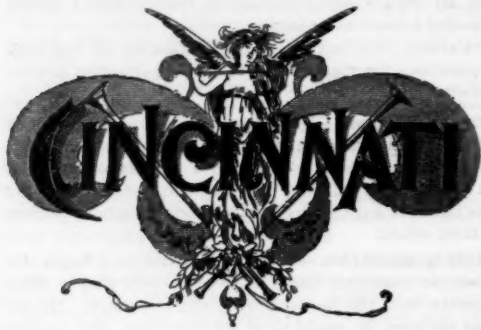
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"An expert organist of the first rank."—*Nya Dagligt Allehanda* (Stockholm).
"Manipulated the splendid instrument in Queen's Hall to perfection."—*The Standard* (London).
"Great enthusiasm and applause."—*Crystal Palace Herald* (London).

FOR OPEN DATES ADDRESS

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CINCINNATI, November 18, 1897.

THE first concert of the fourth season by the Cincinnati Symphony Orchestra, on Friday afternoon and Saturday night, in Music Hall, offered the following program:

Symphony in C major, No. 2.....Schumann
Scene and aria, Der Freischütz.....Weber
Madame Gadsby.
Symphonic poem, La Jeunesse d'Hercule.....Saint-Saëns
Aria, Tannhäuser.....Wagner
Madame Gadsby.
Night of Spring.....Van der Stucken
Overture, Massaniello.....Auber

It was encouraging to note an increased attendance over that which prevailed at the afternoon concerts last season. This was probably owing in a great measure to the low, almost nominal price of admission offered to students of music, whether at colleges and conservatories or at private schools. Hundreds of music students availed themselves of this opportunity of placing themselves in touch with the educational advantages. As for the orchestra, its material is substantially the same as it was last year, the few changes that were made in the several divisions having rather contributed to its strengthening and improvement.

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INSTEAD of listening to Sembrich's glorious voice and her marvelous art, I am engaged in making up my budget of news, and indulging in regrets and disappointment with many others that the concert announced for this evening in Music Hall has been indefinitely postponed.

There is every indication from the advanced sale that the Jungnickel concerts (Baltimore Symphony Orchestra) will meet with encouraging success. Ross Jungnickel has prepared an attractive program, with Miss Marie Gaul and Mr. Xavier Reiter as soloists for the first concert, November 25, and has been indefatigable in his efforts to make the initial concert a financial as well as artistic success. Efforts like these are deserving of encouragement, for an established orchestra means much to the musical portion of Baltimore.

The Kneisel Quartet, assisted by Harold Randolph, gave its first concert of the season in Music Hall, November 9, giving the following program:

String quartet in C major.....Mozart
Adagio and menuetto con variazioni.....Locatelli
Violoncello solo.

String quartet in G minor.....Grieg
Piano quartet in B flat major.....Saint-Saëns

It seems like praise repeating itself in writing of the continued superiority of this body of musicians. No such concerts have ever been given in Baltimore by any string quartet, nor have we ever had an ensemble player equal to Harold Randolph. The entire organization appear to play together with a keener understanding of each other, and this was amply demonstrated, whether in the old or modern school of string music, or the more elaborate and technically difficult piano quartet. Mr. Randolph was in his usual form, and played with more than usual dash and vigor, and added to the artistic work of Mr. Schroeder, and the general excellence of the quartet, made up a concert of unusual interest and pleasure. Some of the effects produced in the Grieg number were simply marvelous, and the volume of tone at times equal to an average orchestra.

The concerts this season, though given in the evening, have not attracted any increased attendance over that of last season. The hall, however, was well filled.

On the following evening Emil Paur's Boston Symphony Orchestra opened its season in Music Hall with the following program:

Symphony No. 3, F major, op. 90.....Brahms
Two movements from concerto for violin and orchestra, A minor, op. 38.....Goldmark
Rhapsody for orchestra, España.....Chabrier
Invitation to the Dance, op. 65.....Weber
Arranged for orchestra by Felix Weingartner.

This is the thirteenth season of the Boston Orchestra's series of concerts in Baltimore. During that period the improvement in the playing of this band has developed from year to year, until one realizes that criticism of its work becomes disarmed. The influence as an educator that this orchestra has exercised upon the musical taste of this community should not be underestimated. Its performances during these thirteen years cover the literature of the old and modern school of the best in orchestral music, and if time and space permitted it would be interesting to follow the varied programs that have been rendered. As a matter of fact, Baltimore has, in the main, had no other opportunity of hearing a first-class orchestra, and it is but natural that the performances of other organizations must necessarily be measured by the high standard set by the Boston Orchestra.

The performance of the November 10 concert was in every respect up to the best work of Mr. Paur's musicians.

Mr. Paur's reading and interpretation and the orchestra's playing of the Brahms symphony were especially enjoyable.

The warmth and sincerity of Mr. Kneisel's reception must have convinced him of his deserved popularity, and the enthusiastic applause that followed his masterly playing of the Goldmark concerto attested the audience's appreciation of his virtuosity. There is such true manliness and such freedom from mannerism and affectation in Mr. Kneisel's playing that one feels that he is confronted by a true artist. Mr. Kneisel never played in Baltimore as he played on this occasion, and fully merited the enthusiasm so liberally accorded him.

The new orchestration of "Invitation to the Dance," by Weingartner, is an improvement over any of the former arrangements heretofore heard. The next concert December 15.

Dr. R. M. Hopkinson and Carlos Sanchez took part in a successful concert at Hagerstown, Md., November 18. Dr. Hopkinson has been engaged to sing in "Judas Macabeus," in Atlanta, Ga., December 16, and "The Messiah," in Ottawa, Canada, January 5.

The fourth Peabody recital, with Dr. Thomas S. Baker as the soloist, took place Friday afternoon, November 12. This was Dr. Baker's first appearance since his return from Europe, where during the summer months he had appeared in concert, creating a favorable impression wherever he sang. The following program was announced:

Air, from the opera Alcina.....Händel
Recitative and air from the oratorio Messiah.....Purcell
How Much I Love Thee.....Purcell
Knotting Song.....Schnmann
Cycle of seven songs from Poet's Love.....Schnmann
The Two Grenadiers.....MacDowell
Thy Beaming Eyes.....MacDowell
Midsummer Lullaby.....MacDowell
Folk song.....MacDowell
The Sea.....MacDowell
Through the Meadow.....MacDowell
Serenade.....Tosti
Ninon.....Tosti

"The Messiah" number and four of the Schumann songs were omitted. The program was well selected and one calculated to show Dr. Baker's rich basso to advantage.

The greatest successes of the afternoon were "Ich grolle nicht," Schumann, and "The Sea," MacDowell. The enunciation of the Schumann numbers was particularly distinct and commendable. I cannot recall a more beautiful German enunciation than that of Dr. Baker's in all of the Schumann songs.

Miss Blanche Fort Sanders, of this city, daughter of Harry Sanders, of Sanders & Stayman, will be the soloist at the next concert of the Ladies' Orchestra, of your city, December 9. She will play the Chopin "Rondo" with orchestral accompaniment. Miss Sanders is a pupil of Richard Burnmeister and gives promise of becoming one of our most brilliant pianists.

Dr. E. S. Kimball has made Washington his home, but divides his time in vocal instruction between that city and Baltimore and New York, devoting two days of the week to each city. The doctor's classes are quite large this season, and comprise some of our most promising singers.

Baltimore Music is the title of a new publication that has just been issued. It is edited by Miss May Garretson Evans, and will be published monthly. It will be devoted to the announcement and review of all important musical events of local interest, and will supply a much needed want. Under Miss Evans' management the publication will be very apt to accomplish the purpose of its issue. Success to this new venture! X. X.

Grace Milton's Recital.

A CONCERT was given in Chamber Music Hall on Wednesday evening, November 17, by Miss Grace Milton, soprano, assisted by the following artists: Mme. Marie de Levenoff, pianist; Miss Ida Branth, violinist; Lucien Paris, tenor, and Luigi Sartori, baritone; B. V. Giannini was the accompanist.

The program was long—almost every number consisted of two or more selections. The "encore fiend" was in evidence, and as the concert, announced for "half-after-eight," had not begun at 9:15 P. M., the entire affair was sadly prolonged. Delays are not conducive to the amiability of an audience, and are sorely trying to the patience of the disinterested—no matter how good naturedly the friends of the artists may suffer from the unpardonable want of punctuality.

Miss Milton, a young lady with a bright, intelligent face and a beautiful neck, sang several difficult numbers, which it would be obviously unfair to criticize too severely; for when the wretched, banging accompaniment was taken into consideration, she was really to be pitied. Such pounding and thumping are, fortunately for our nerves, rarely heard in the recital hall.

Miss Milton has a clear, powerful soprano voice, of extended range, but it was evident that her voice training had been very poor. She is to be congratulated that her voice is not already completely ruined. Her youth is in her favor, and with careful study, under a good teacher, she is almost assured of success.

Lucien Paris, the tenor, has a pleasing voice, and his enunciation was clear and distinct. The fact that his face was hidden a great part of the time by the music he held detracted from what otherwise might have been a dignified stage presence.

Luigi Sartori sang well. His voice is good, rich, round and full, and his style was excellent.

Madame de Levenoff, the pianist, was particularly happy in her selections, which were given with an ease, delicacy and finish that won for her several recalls. The following was the program:

Ninon.....Tosti
Serenade.....Giannini
Signor Paris.
Nocturne, in F.....Chopin
Valse Chromatique.....B. Godard
Madame Levenoff.
Bird's Song, Pagliacci.....Leoncavallo
Miss Milton.
Violin solo, Spanish Dance.....Sarasate
Miss Ida Branth.
Solo, Non più Andrai, Figaro.....Mozart
Signor Sartori.
La Torrent.....L. Lacombe
Le Rossignol.....Liszt
Scherzo Polonaise.....G. Mathias
Madame Levenoff.
Duet, from Don Pasquale.....Donizetti
Miss Milton and Signor Sartori.
Arioso, Pagliacci.....Leoncavallo
Romanza, Mefistofele.....Bolto
Signor Paris.
Romance.....Wieniawski
Hungarian Dance.....Brahms-Joachim
Miss Branth.
Narcisse.....Giannini
Miss Milton.
Trio, from Ernani.....Verdi
Miss Milton, Signor Paris, Signor Sartori.

Madame Melba in New York.—Madame Melba arrived Friday night. She will make her first appearance in New York, this season with the Boston Symphony Orchestra at its concert of December 16.



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MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER, MASONIC TEMPLE,
MINNEAPOLIS, November 1, 1897.

THE season of 1897-8 has fairly begun in this our City of Flour. The Ladies' Thursday Musicales opened its regular course of fortnightly recitals on the morning of October 21, at which time the following program was given in excellent form:

Overture, Jubilee.....	Von Weber
(Arranged for two pianos, eight hands.)	
Miss Eulalie Chenevert, Miss Jessie T. Wood, Miss Anna O. Werner, Mrs. T. D. Bell.	
Musical Notes.....	Miss Ethel Louise Rounds.
Ballads—	
The Year's at the Spring.....	Hartog
Who'll Buy My Lavender?.....	German
Miss Clara Williams.	
Piano solos—	
Valse Pittoresque, op. 50, No. 8.....	Reinhold
Vogel als Prophet, op. 82, No. 7.....	Schumann
Le Coucou.....	Daquin
Mrs. Fred G. Smith.	
Song, My Heart Is Weary.....	Goring Thomas
Mrs. William N. Porteous.	
Paper, The Hospital Work of the Thursday Musicales.	
Mrs. Henry J. Fletcher.	
Song, L'Été.....	Chaminade
Miss Clara Williams.	
Violin solo—	
Romanse.....	Svendsen
Gondoliera.....	Ries
Miss Hope G. Payne.	
Duet, Dark Day of Horror (from Semiramide).....	Rossini
Miss Mattie Reddon, Mrs. Frank Waterman.	

The study course will be "the opera" in the French school of composition. Gluck and his works will receive special attention. For real, honest work in musical research, and as a most important and strong influence in the art life of our city, this club is rarely equalled and never excelled by any music club in the entire Union. There is a dignity and earnestness about the recitals that make them truly delightful morning concerts, all social elements being reserved for the regular monthly afternoon reception in the club's pretty studio. Their funds are expended in gathering together a valuable musical library and in the bringing of learned musicians before the Minneapolis public.

All that can be done toward creating an intelligent musical sentiment in the city they are certainly a very considerable factor in bringing about. Already have they given us Mr. Henry E. Kriebel, of New York, with one of his interesting lectures.

Since I last wrote we have had several interesting song recitals by Miss Clara Williams, soprano, a pupil of Randegger, London, England. On the evening of October 6 she gave her professional recital at the First Baptist Church, where she was formerly a member of the choir. This was sufficient of itself to fill the large auditorium, for she was always a favorite, and everyone felt a personal interest in her career.

A group of English ballads was sung with exquisite taste and tenderness, and the waltz song from "Romeo and Juliette" was daintily given. But the recitative and aria of Mozart was unsuited to the limitations of her voice; also Gounod's "O Divine Redeemer." In expression and sweetness of tone there was nothing to be desired. The purity of method, refinement and exquisite grace which characterize her singing made it a delight to all who had the privilege of listening to her.

Hal. S. Woodruff made his first appearance on a concert program since his return from Europe. As he is a very popular man, it goes without saying that he was most enthusiastically received and his share in the program heartily enjoyed.

Mr. Hoevel, violinist, appeared in two numbers which were given correct readings. His playing is smooth and scholarly, technically considered. Mrs. Josephine Bonaparte Rice gave two readings. Her program number was Owen Meredith's "The Portrait," and she responded with an encore. Mrs. Rice has a beautiful face, good figure and a mellow voice, which she has in excellent training. She thoroughly understands Delsartian expression and is a truthful exponent of its place in elocutionary effort.

October 26 and 27 were the dates of William H. Sherwood's recitals. He was as warmly welcomed here as elsewhere, his old friends who have heard him many times noting with pride his improvement in many ways, and the new and younger element who heard him for the first time on this occasion, were treated to a delightful evening of piano playing that will not soon be forgotten. Owing to severe illness in my family I was not able to attend. This I very much regretted, for I was anxious to hear him.

Another of the enjoyable musical functions of October was the parlor concert given by the Woman's Improvement League, given at the beautiful home of Mrs. H. F. Brown, 399 Seventh street South. The program was arranged by Mrs. W. C. Poster, the accomplished reader.

There was not a flaw in the presentation of the entire program. Each participant was well prepared, and each gave the numbers in excellent form. The vocalists are the possessors of very good voices, and sing well. A training with some great vocal teacher would develop an exceptionally beautiful voice in both Mrs. Thompson and Miss Rolston, each of whom has voice and ability well worth the expenditure of a good many American dollars for the privilege of studying with some eminent vocal instructor. Mr. Fisht, a recent addition to the musical circles of Minneapolis, is a finely equipped musician, and does some wonderfully good work upon his favorite instrument, the guitar. I am free to say, however, that the many limitations of the guitar make it impossible to give the deeper meanings contained in the higher classics, and although the special arrangements are musical, and for that reason pleasing, still much is lost that we have learned to love and always expect to hear. Mr. Fisht is a musician of ability, and has a good repertoire gleaned from all the great composers. He loves his instrument, and plays artistically upon it. His share in the program was very much enjoyed.

Miss Olsen, the pianist, is a pupil of Dr. Ernest Jedlicska, of the Scharwenka Conservatory at Berlin, and was his private pupil for two years. Miss Olsen is one of the most talented and scholarly pianists of Minneapolis, and her work is rapidly gaining for her the recognition among musicians which it richly deserves. Her technic is firm, clear and clean cut; expression noble, broad and



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MESSRS. STEINWAY & SONS received on November 16 the appended cable dispatch from their London house:

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The Mikado of Japan.

The Sultan of Turkey.

The King of Norway and Sweden.

essentially musical. She possesses temperament and much soul, and as the years go by, if there be no hindrance to her progress in study, she will become one of our most accomplished American lady pianists. Miss Nellie Reed, who gave a scene from Shakespeare's "As You Like It," proved herself a talented actress. The lady is a pupil of Mrs. W. C. Foster, our accomplished dramatic reader and society leader. The occasion was a pronounced success and netted a neat sum to the flower committee of the Woman's Improvement League of Minneapolis.

(To be continued.)

TORONTO.

TORONTO, November 13, 1897.

ACCORDING to current report neither Mr. Torrington's nor Mr. Anger's Philharmonic societies is to be in evidence this season, and, what is considered socially to be of greater importance, Mr. Vogt's Mendelssohn Choir will also be out of it, for this year at any rate.

For a long time the Philharmonics have had most discouraging financial experiences, and their temporary or permanent demise surprises no one. On the other hand, however, the Mendelssohns have always flourished, and it is due only to the excessive demands on Mr. Vogt's time in other directions that he cannot for this season undertake the direction of that society, and I suppose no other conductor would be acceptable to the management. With our three principal societies retired Toronto will have a comparatively uneventful local musical year.

The Toronto Male Chorus Club, with Mr. McNally as its new conductor, will give one concert, and what is known as the Toronto Select Choir has been organized under the musical direction of J. M. Sherlock. The latter will be limited in membership to 100 mixed voices, and they now have an attractive program in preparation. It is probable that a noted tenor and a pianist will be the star attractions in their concert to be given in February. I imagine that Mr. Sherlock will make a decided success with his society.

One of the chief events this season was a recital on the 4th inst. in Association Hall by William H. Sherwood, the well-known Chicago pianist, assisted by Miss Amy Robsart Jaffray, vocalist, and Giuseppe Dinelli, the last named acting as accompanist and also taking the second piano in a concerto with Mr. Sherwood.

Mr. Sherwood's marked ability and virtuosity are so widely and thoroughly understood that it would seem quite superfluous were I to comment upon his playing. But it is in order to say that the consensus of musical opinion is that never has he appeared in Toronto to such advantage, and that the passing years, instead of indicating that he has come to a standstill, merely serve as marks of increasing artistic progress. And when one has to state that upon the occasion under notice Mr. Sherwood was suffering with a partially disabled hand, the impression he created is all the more remarkable.

Miss Jaffray, who gave diversity to Mr. Sherwood's program, came from Chicago this season to join the vocal faculty of the

Metropolitan School of Music. Her voice is a beautifully musical and vibrant mezzo, and she uses it with the skill of a true artist. In addition to her vocal qualification, she presents a charming, graceful and dignified personality. Her program selections were Luckstone's "Valse Delite," Bradsky's "Thou Art Mine All," and Hawley's "Because I Love You, Dear." As an encore to the first she gave "Quando à te Lieta," from "Faust."

Mr. Dinelli ably maintained his second piano part in the concerto (Saint-Saëns' G minor) with Mr. Sherwood, and his accompaniments to Miss Jaffray were, as usual, smooth and reliable.

Toronto is to receive an addition to its professional ranks in the person of Dr. Albert Ham, of Taunton, England, who has been engaged as organist and choirmaster of St. James' Cathedral, the leading Episcopal church in this city. Dr. Ham succeeds Mr. J. Humfrey Anger, Mrs. Bac. The latter took temporary charge of the music at St. James' upon the death of Mr. Stocks Hammond some months ago.

EDMOND L. ROBERTS.

Verdi Very Sick.—Since the burial of his wife the great Italian composer Verdi has been seriously ill.

Liebling Coming Here.—Berlin, November 20.—George Liebling, the composer and royal pianist, some time ago struck a critic, and was sentenced to a fortnight's imprisonment, but he has determined to emigrate to the United States without undergoing his punishment.

If he returns to Germany, however, he will be subject to rearrest and imprisonment. He has brothers living in New York and Chicago. Liebling appealed to the Emperor, who refused to pardon him.—Cabled to the Times.

Burck Arrives.—Burck, the well-known violinist, who has been studying in Brussels some years with Ysaye, arrived here last week. He will be heard in concert during the season. Mr. Burck was at one time a member of the Thomas Orchestra.

Burmeister-Petersen.—Mme. Dory Burmeister-Petersen, a favorite pupil of Liszt, is without doubt one of the best interpreters of the great master, while her refined, intellectual playing and perfect technic raises her far above the average of modern virtuosos. In London the public and the critics bore unanimous testimony to her success. Madame Burmeister gave a concert at the Court Theatre, Brunswick, October 30, at which she played R. Burmeister's D minor concerto, for piano and orchestra, and three numbers by Liszt.—Exchange.

Money for Seidl—Maybe.

SUIT has been commenced against the Spectatorium Company in the United States Supreme Court, Northern Division of Illinois, for payment for ironwork done on the ill-fated building which was to witness the late Steele MacKay's greatest dramatic achievement.

It will be remembered that when the buildings for the World's Columbian Exposition were in process of erection Steele MacKay interested several financial men in a stock company, the object of which was to produce a spectacular performance on a gigantic scale. Anton Seidl was to be the musical director and was engaged; Victor Herbert was to write some of the music, which he did.

Frederic Archer, of Pittsburg, was to drill the chorus, but he didn't, for after the building was only half completed the scheme "busted," and this misfortune, it is said, was one of the main causes of Steele MacKay's demise. Suits came thick and fast on the Spectatorium Company, but no one could collect, and there matters rested.

The reopening of the suits interested many, and for this reason a representative of THE COURIER called on Charles Austin Morrison, of 32 Nassau street, last Monday. Said Mr. Morrison:

"Yes, the Ives Iron Company has commenced suits against individual shareholders of the old Spectatorium Company, on the technical grounds that the company was not a legal corporation and did not proceed in accordance with corporation laws in closing its accounts. I believe such men as P. J. Armour, Lyman J. Gage and the estate of Geo. M. Pullman have been sued.

"If there is a decision in favor of the iron company the way will be open for others, and I may then be able to collect the \$50,000 due to Samuel Bernstein as manager of Seidl and his orchestra, which sum was agreed upon in payment for their services in the summer of 1893, and the signing of which contract precluded the possibility of accepting other engagements when the Spectatorium Company failed to meet their obligations.

"I have tried in every way to collect this \$50,000, but the attempt has been futile, as has been the result of all other efforts. Maybe now we may see some of this money. Maybe now we may be able to see some of this money. Mind I say this suit of the iron company hangs on a technicality."

A Distinguished Arrival.—M. Pol Plançon, who came over on the steamer La Champagne, was greeted as usual by a host of friends. No singer has intrenched himself more firmly in the hearts of New Yorkers than "the redoubtable Pol, prince of basses." M. Plançon will sing at the Metropolitan Opera House next Sunday night. He expects to make a concert tour this season, singing in the cities where he has not yet been heard. He is now at the Vendôme.

Harold von Mickwitz.—A concert given in the hall of the Watkin Music Company, of Dallas, Tex., on November 19, by Harold von Mickwitz was decidedly successful. Mr. von Mickwitz is director of Dallas Conservatory of Music and also of the North Texas Female College, Sherman, Tex. The following program was ably given:

Praeludium and fugue, E major.....Mendelssohn
Gavotte, E major.....Gluck-Brahms
Nocturne, E major.....Schumann
Bourée, E major.....Bach-Saint-Saëns
Nocturne, op. 48.....Chopin
Impromptu, op. 36.....Chopin
Ballade, op. 47.....Chopin
Theme Varié.....Paderewski
Auf flügeln des gesanges.....Liszt
Arabesques sur un chanson russe.....Liszt
La Campanella.....Liszt
Menuet, op. 5.....Mickwitz
Impromptu (Les deux alouettes).....Leschetizky
Concert Valse, op. 34.....Moszkowski

Rive-King.

THE tremendous success achieved by Madame Rivé-King during her recent concert tour with the Seidl Orchestra has been duplicated in Cincinnati, where her playing evoked the highest degree of enthusiasm. From among a number of press notices the following is quoted:

What memories must have stirred in the breast of that famous pianist Julie Rivé-King last Wednesday evening as she bowed before the big audience in Music Hall and sat at the instrument whose sounds, echoing now fiercely, now dreamily, from the touch of her nimble fingers, hushed the people into silent ecstasy. She greeted many old friends last evening. They filled her rooms at the hotel with their presence, and in the evening her dressing room at the hall with their flowers. "I love old Cincinnati," said she, "and am always anxious to please here."

Madame Rivé-King's technic shows no diminution of mastery and power. She is always impassioned, thoughtful, broad, dignified, vivid, intelligent, fervid and phenomenal. In no more conscientious way can her remarkable genius be analyzed.—*Cincinnati Commercial Tribune.*

Franklyn Van R. Bunn, a Powers' Pupil.—Franklyn Van Rensselaer Bunn, a pupil of Francis Fischer Powers, and who has been creating something of a stir in musical circles by the perfect handling of a beautiful tenor voice, has just been engaged as tenor soloist of St. Andrews' Church—Dr. Geo. Van De Water's—until May 1 next.

The Kaltenborn-Beyer-Hane Quartet.—This well-known organization has been re-engaged by the Mendelssohn Glee Club for another concert on April 26, and is also to be heard at the next "smoker" of the club on December 12. The quartet has been engaged to begin its second season of Sunday afternoon musicales at the Crescent Athletic Club. Other engagements for the near future are November 23, in Jersey City; November 26, Passaic, N. J.; November 30, opening of the Y. M. C. A. Building, in Harlem; December 2, Waterbury, Conn.; December 6, Gerrit Smith recital; December 6 (evening), chamber music concert in Carnegie Hall; December 10, East Orange; December 15, a private musicale in New York, and December 7, Brooklyn Apollo Club.

A Recital at Miss Brown's School.—A most attractive musicale was given in the handsome reception rooms of Miss Annie Brown's School for Girls, 711 to 717 Fifth avenue, on Friday evening, November 19, by the musical faculty of the school, which includes Franz Kaltenborn, Mrs. Gerrit Smith and Mrs. Newton Perkins. They were assisted by Gerrit Smith and Heinrich Meyn. The audience was large and enthusiastic. The program was as follows:

Romanze.....Svendsen
Violin and piano.
Mrs. Perkins and Mr. Kaltenborn.
Ici bas.....Duprato
Aime moi.....Bemberg
Mrs. Gerrit Smith.
Sans Amour.....Chaminade
Neig' schône Kuoape.....Meyer-Helmund
Madrigal.....Harris
Heinrich Meyn.
The Guitar.....Moszkowski
Waltz.....Schütt
Mrs. Newton Perkins.
Hungarian Rhapsodie.....Hauser
Mr. Kaltenborn.
Duet, D'un cœur qui t'aime.....Gounod
Mrs. Smith and Mr. Meyn.
Ninon.....Hastings
The Red, Red Rose.....Verdi
Vesper Siciliani.....Verdi
Mr. Meyn.
Adagio.....Ries
Perpetuum Mobile.....Ries
Mr. Kaltenborn.
The Fountain.....Jordan
John Anderson.....Jensen
Where the Bee Sucks.....Dr. Arne
Mrs. Smith.
Duet, Crucifix.....Faure
Mrs. Smith and Mr. Meyn.
Elegie.....Massenet
Spring Flowers.....Reinecke
Mrs. Smith and Mr. Kaltenborn.

Richard Burmeister.

TWO months have not yet passed since Burmeister settled in New York, yet his studio at 604 Park avenue has already become the meeting place of a great number of New York's most talented young pianists eager to confide their further artistic development to this eminent pianist and pedagogue. Mr. Burmeister states that he found excellent material among them, but with the majority a neglect of the study of the classics.

It is one of Mr. Burmeister's principles not to give his pupils modern and brilliant compositions before they have mastered to a certain degree Bach, Mozart and Beethoven. He cannot find a reliable execution and artistic expression in those players whose technic is built upon the interpretation of the modern composers only.

Mr. Burmeister is rather reluctant to permit the appearance of his pupils in public so soon; still, some may be heard here this season and among them some of his prominent Baltimore pupils, who have achieved a widespread reputation in the South.

Kaltenborn at Miss Brown's School.—Franz Kaltenborn was the violin soloist at the musicale given at this school last Friday evening.

"Queen of American Contraltos."—Critics in many cities are referring to Mary Louise Clary as the "queen of American contraltos."—*Sunday Telegram, Providence, R. I., November 14, 1897.*

New York Symphony Society.—At the afternoon and evening concert which will take place next Friday and Saturday Ysaie will play Beethoven's concerto and Wilhelm's "Parsifal" paraphrase. The orchestral numbers will be Beethoven's Eighth Symphony, Tschaiowsky's symphonic ballad, "Voyevode," and the Rhine Journey music from "Die Gotterdammerung."

Leo Stern.—The well-known cellist, Leo Stern, played in Brooklyn last week with the Arion Society. The Morning Musicale Club has engaged him for a concert in Philadelphia early in December. He will be heard in Buffalo later in the season with the Ladies' Club. The following press comments refer to his recent appearance with the Seidl Orchestra:

A warm greeting was extended to Leo Stern, cellist, who made so highly favorable an impression at his first appearance here last spring, when he played for the first time Dvorák's beautiful concerto. He showed himself then to be an artist of high aims and a fine musical feeling, and thoroughly accomplished in the technical means of expressing them. He very properly played nothing last evening so crucial in its demands upon his powers or upon the attention of the audience as the great concerto he first exploited before the Philharmonic audiences; but his fine artistic qualities were still in evidence. He played two compositions of his own, a "Romantic Melody," and a little bravura piece called a "Humoresque;" also Popper's "Elves' Dance." He supplemented this with a transcription of a portion of one of Chopin's piano etudes, singing the melody on his instrument with a genuine passion.—*New York Tribune.*

Mr. Stern made a very satisfactory impression when he played Dvorák's cello concerto last season. And that impression he renewed last evening. He has a good taste, tone and technic.—*New York Herald.*

Mr. Stern played some soli, and displayed a lovely tone and brilliant technic.—*New York Times.*

At the Astoria Seidl concert last Tuesday Mr. Leo Stern played several cello soli with a rich tone and brilliant virtuosity.—*New York World.*

Mr. Stern once more proved that he has perhaps no superior and few equals as a cello virtuoso. A dainty humoresque of his own, and Popper's "Elftans" were played in an amazingly brilliant manner. But the best qualities of Mr. Stern were shown in his own "Melodie Romantique" and an arrangement of the available parts of one of Chopin's loveliest etudes, which he played as an encore. Here his tone had a sensuous beauty, his bow a breadth of expression almost surpassing Ysaie's on the violin.—*New York Evening Post.*

Often as Mr. Stern has been heard at musicales, his sympathetic mastery of his instrument never fails to charm.—*Boston Herald.*

SEASON OF 1897 AND 1898

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THE AMERICAN PATRIOTIC MUSICAL LEAGUE.

(INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK.)

FREDERIC GRANT GLEASON, President-General,
Auditorium, Chicago, Ill.

WINFIELD BLAKE, Secretary,
Carnegie Music Hall, New York.

HEADQUARTERS—THE SOCIETY OF ASSOCIATED ARTS,
220 West Fifty-second Street, New York.

EARNEST indorsement of this undertaking is to be found everywhere, and the following will be found interesting:

The plan of consolidating all the musical societies of this country into one great national association for the purpose of encouraging American musicians and opera given in English has been inaugurated by Winfield Blake.

Among his co-operators are mentioned Dudley Buck, Bruno Oscar Klein, John F. Gilder, Frederic G. Gleason, of Chicago; Dr. Gerrit Smith, of this city; Herbert W. Greene, President of the M. T. N. A.; Dr. Floyd S. Muckey, Emma Thursby, George F. Bristowe, George Sweet, Harry Rowe Shelley and a long list of well-known musicians. As soon as sufficient funds have been secured a publication is to be issued consisting of 200 folio pages and containing a brief history of musical progress in America, numerous letters and articles from prominent musicians and laymen, with a full explanation of the plan of the organization.

That there is something to be said for a movement toward more national music in this country, appears from the following estimate of the moneys paid each year to foreign musicians and musical institutions abroad:

REVENUE TO FOREIGN MUSICAL ARTISTS (ANNUAL AVERAGE).	
To visiting players and singers not in opera companies....	\$10,000
To light opera and operetta stars and combinations.....	500,000
To grand opera artists, choruses, companies and hangerson.....	1,500,000
Total.....	\$2,500,000
To teachers and institutions in Europe by American pupils.....	1,000,000
To cost of living in Europe paid by pupils, parents and guardians.....	2,000,000
To traveling expenses through annual visits of parents and families or temporary return visits of pupils.....	1,000,000
To cost of debuts in Europe, nine-tenths of which constitute practical failures.....	500,000
Total.....	\$7,000,000

—New York Sun.

There are indications that the question of native versus foreign musical talent is likely to receive considerable attention in the near future. Winfield Blake, of New York, a gentleman well known in San Francisco, proposes to set on foot an organization for promoting the welfare of the American musician and diverting the large annual expenditure on music which at present goes into the pocket of the foreigner.

It is perhaps needless to remark that almost every musician now resident in the United States, whether of native or foreign birth, would gladly aid in such a movement; for unquestionably there is a great waste of good American dollars going on, particularly as regards the musical education of students who seek instruction abroad. Mr. Blake has figured out that America's tribute to the foreigner is about \$7,000,000 annually. Of this amount he estimates that \$2,500,000 is expended on the great artists who visit our shores, while the remainder is spent by American students who go abroad for musical instruction. Mr. Blake very reasonably argues that if this large sum, or any considerable part of it, could be retained at home, there would be a corresponding improvement in the condition of the resident musician.

In criticizing the heavy outlay for musical tuition abroad Mr. Blake is on safe ground. Two-thirds of this amount would produce better results if expended in steady, persevering work at home. There are as good teachers in all branches of music in the United States to-day as in any other country, and it cannot be doubted by those who have had opportunities of watching our students abroad that, in many cases, the suggestion of a musical career has been used merely as a pretext for a trip to Europe. Certainly

it is often true that serious study is about the last thing in the minds of these young people, who doubtless succeed, however, in having a good time at the expense of their confiding friends.—H. J. Stewart, in *San Francisco Evening Post*.

A NATIONAL OPERA SCHEME.

As a rule the artificial process of fostering home talent and home taste has its disadvantages and appeals but feebly to the unsanguine. A new plan for the establishment of a national opera, with accompanying facilities for the education of popular taste, the training of American musicians, and the bringing out of standard operas, as well as of American compositions, is, however, attractive as it has been presented to our notice, and has certain features which can scarcely fail to commend themselves to any lover of music.

The plan is one of wide scope, for it includes fourteen cities in its program. In each of them there is to be an opera company and an orchestra, with local support. All operas will be sung in English, and while no embargo will be placed upon foreign singers, they will be offered no fabulous pecuniary inducements, and therefore no preposterous prices will be demanded of the public. In each of these fourteen cities there is to be a conservatory where all branches of music will be taught, and from whose classes talent will be drawn for the companies.

At the head of the movement is Winfield Blake, a Western man, whose experience and ability are vouched for on good authority. The scheme is indorsed by Dudley Buck and other prominent musicians of the East.

It is safe to say that if the plan of this movement is carried out far enough to supply even a moderately good opera to the people of fourteen American cities, it will be worthy of encouragement. This is not its prime object, of course, that being the placing of educational facilities within the reach of ambitious students who cannot afford to go abroad. It is hoped that good instruction may be given them in this way, and that the opera house receipts will make it possible to do this at a figure which will be within the reach of modest purses.

What we may hope from the purely selfish standpoint is that there may be, by this plan, a system of opera established in this country by which we may be enabled to hear the works of the best composers fairly well produced at prices which do not mean bankruptcy for the remainder of a season to all but millionaires. We Americans cannot be called a music loving people, and one reason for it is the very slender opportunity we have for becoming familiar with good music. Greatly heralded opera singers from Europe have had tremendous following in this country, partly because music was scarce, partly because they easily became a fashion.

But this is not genuine encouragement of music. What we need is the opportunity to study, through the conscientious work of minor professional musicians, supported by good choruses and orchestras, the masterpieces of the great composers. Whether such a system would pay or not cannot be known until it is tried. It would depend very largely upon the financial management. But it is certain that it would be popular even if it were fairly good. There is no form of public entertainment more satisfactory in the long run than a stock opera well conducted. It need not be extravagantly mounted nor performed by stars. We should be glad to see such an opera established in St. Paul, and we believe it would be financially a success if it were artistically so in even a moderate degree.—*St. Paul Pioneer Press*.

E. Ellsworth Giles Slings Zerubbabel.—Mr. Giles sang this part in the recent performance of "Belshazzar" by the Tremont Choral Society (A. Y. Cornell conductor), and won the honors of the evening.

Miss Marie Geselschap's Success in Munich

MISS MARIE GESELSCHAP, the well-known pianist, late of Boston, has appeared in Munich and aroused such enthusiasm as only the greatest players before have won in that rather cold and reserved metropolis of Southern Germany. Here are some clippings of the leading Munich papers:

Miss Marie Geselschap, a young American, gave a piano recital in the large Museumssaal, and showed immediately that she is an artist of unusual qualities. To leave aside all technical problems, which we expect nowadays as a matter of course from every player, we met in Miss Geselschap a musical nature and talent of first rank, deep and sincere feeling. The poetry of her tone, for instance, surpasses far that of a Carreño, whose much praised power and energy of touch Miss Geselschap possesses to the fullest degree. We heard works by Bach, Beethoven, Schumann, Chopin, Liszt, and it certainly is saying a great deal for the ability of this promising artist that she did full justice to the various moods, characters, styles of the above named five, strongly individual masters.

We have seldom heard Beethoven's immensely difficult Sonata, op. 110, in A flat major (with that most feared fugue), played with such ripe intelligence, such clear phrasing and so much soul in the "cantilene." It was by her pure art that Miss Geselschap succeeded in arousing the lukewarm audience to enthusiasm. We surely hope to meet again this noble artist in the course of the season.—*Mündener Post*.

It was with a piano recital in the Museumssaal that Miss Marie Geselschap introduced herself to our Munich public. The young artist, who received her musical education at Berlin (from Scharwenka), and who after that lived for a short period abroad (United States), showed good taste, firmly developed technique, agreeable touch and musical energy.

Miss Geselschap played in excellent style the works by Schumann ("Papillons") and Chopin. She furthermore performed with refined artistic poetry compositions by Gluck-Sgambati, Dvorák (Valse) and Godard. In these pieces she showed herself at her best. The more contemplative and deeply felt Liszt compositions, "Sposalizio" (composed after Raphael's picture of the same name), and the "Sonnet de Petrarca," both with noble melody, were given by the young artist with refined taste. The concert closed with the "Rigoletto Fantasia," by the same master. There was a good audience present, and Miss Geselschap received loud applause.—*Mündener Neueste Nachrichten*.

Last Thursday Miss Marie Geselschap gave a piano recital in the Museum before a good sized audience. The program gave us Bach, Beethoven, Chopin, Schumann, Dvorák, Liszt. Miss Geselschap is a thoroughly musical pianist, with refined feeling, who uses her technique absolutely only for the sake of expressing the character of what ever she performs. She excels in whatever is lyrical and graceful.—*Freie Presse*.

A piano recital was given last night at the "Museumssaal" by a young pianist, whose program was of such high order that one could not but expect of the player at least a remarkably developed technical ability. In this respect Miss Geselschap showed many splendid qualities. She possesses very brilliant dexterity; her touch is good and capable of producing a full tone of the most different shades; in playing piano, it is of the necessary softness; in forte, of sufficient power, sometimes even more than that.

In regard to her intellectual conception of the numbers of her program, she did well, considering how very difficult some of her numbers were. It seems that nowadays many of our young players prefer to begin immediately with Beethoven of his last period. In most cases this shows more self-confidence than judgment. Miss Geselschap appeared with op. 110, A flat major, a work with which even the greatest artists have to struggle. We have to admit that she was able to show warm feeling in her rendition, and some parts of it were played in a remarkably fine way. It will be, however, a matter of her future development whether she will be able to perform this sonata in perfect style. * * *

Much more apt for Miss Geselschap's individuality are pieces like Schumann's "Papillons," which she played charmingly. She also plays Chopin with great feeling and taste, which she proved by her rendition of the study of op. 25, in C sharp minor. Among modern composers she performed some Liszt pieces, in which she was able to show her stupendous technical abilities, especially in the "Rigoletto" fantasia, after which she was recalled over and over, &c.—*General Anzeiger*.

Charles Meehan in New Haven.—Mr. Meehan had most emphatic success in Sullivan's "Te Deum," given at Trinity Church, New Haven, recently. Here are several press excerpts:

The solo work of the wonderful boy soprano, Charles Meehan, was most effective and a revelation to his listeners. Mr. Meehan's voice is a clear, sweet, powerful, lyric soprano, of marvelous timbre and superb quality.—*Palladium*

The rendition by the choir of the magnificent "Te Deum" of Sullivan followed. Charles Meehan's solo work was especially brilliant. It was the musical treat of the season.—*Evening Register*.

Mr. Meehan's work as soloist of the evening was simply a revelation to the people who were fortunate enough to gain admission. His voice is a purely lyric soprano and of excellent quality. His enunciation and rendering of the most difficult solo "When thou tookest upon thee" was perfect, and the ease with which he sang the high B impressed the audience with the spell of a Nordica. Meehan's interpretation of Martin's "Who so dwelleth" was indeed fine, and in this work he had an excellent opportunity to display his skill in mezzo voce.—*Times*.

J. H. PHIPPS.

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Rosenthal's Condition.

THE reports which have reached us from various sources concerning the illness of Moriz Rosenthal the great piano virtuoso, seem to have been grossly exaggerated. Napoleon Vert, the London manager, recently received the following from Dr. Von Ziemssen, of Berlin:

I hereby certify, after careful examination, that Herr Moriz Rosenthal, with the exception of a slight nervousness, is in full health, and is perfectly fit to undertake the tour planned for him in a few months' time."

Mr. Vert is accordingly arranging a tour for Rosenthal in the English provincial towns, to begin in March.

This latter news has also been confirmed in the British letters to this paper.

William C. Carl.—At the fiftieth recital in the Old First Church on Friday last, which was a gala occasion, the distinguished organist, Wm. C. Carl, was presented by the ladies of the congregation with a floral piece containing fifty chrysanthemums. On the same evening Dr. Duffield, the pastor of the church, tendered a reception to Mr. Carl and his choir in the manse.

A Musicales at the Home of Mr. Driggs.—Those who had the privilege of attending the delightful musicales given last winter at the home of Mr. and Mrs. Spencer T. Driggs anticipated a rare treat on last Saturday evening, when the first of this season's series took place. Needless to say that anticipation was more than realized. The high standing of the artists, the excellence of the program, and the cordial hospitality of Mr. and Mrs. Driggs all contributed to the enjoyment of the guests.

Mme. Regina de Sales was listened to with pleasure, as were Mr. and Mrs. H. S. Chase, baritone and soprano, in several duets, which were warmly applauded. Among the other artists were Blanche Nilsson Armstrong, soprano; Henri Erz, violinist, who played with fine tone and conception the Wieniawski "Legende;" Forrest D. Carr, the well-known basso; Grace Preston, who is to tour with Nordica this season, and Rudolph Zwintscher, the Leipzig pianist. Miss Anna V. Metcalfe, who has lately returned from Paris, and Carrie Bridewell, the contralto, were also heard to advantage in several selections. The list would not be complete without mention of Mr. Baer, tenor; Eva Mae Clark and Clementine de Macchi. F. W. Riesberg was the accompanist. Among those present were:

Mrs. James D. Lacey, Miss Lotta Louise Lacey, Mrs. Jeanne L. Bliss, Miss Alice B. Clark, A. E. Feuchsel, Mrs. E. G. Love, Miss Love, Albert Norris Bagby, Misses O'Donnell, W. Young, Mrs. C. A. Young, Mrs. H. L. Corradi, Miss Josephine Bates, Misses Pinkham, Miss Julia May, Frederic Mariner, Wm. A. Dwyer, of Detroit; Mr. Bramwell, Miss Billing, Mr. Wareham, tenor; Mme. Katharine E. Von Klenner, Captain Von Klenner.

Marie De Levenoff.—The following press notices were accorded Mme. Marie de Levenoff on her recent appearance in Brooklyn. Mme. de Levenoff is a sincere artist and one whose work will stand the closest scrutiny:

Mme. Marie Pickell de Levenoff, a French pianist, made her American debut last evening at the Hotel St. George, scoring a marked success. The pianist played a sonata by her old master, George Mathias, and the following difficult program: Pastorale Capriccio, Scarlatti-Tausig; "Finale du Concertstück," Von Weber; "Gondoliera," "Fleuse," Mendelssohn; "Berceuse," Grieg; "Castagnette," H. Ketten; "Valse Serieuse," R. Lenorand; "Callirhoe," Chaminade; "Valse Chromatique," Godard; "Nocturne en fa," Chopin; Eighth Rhapsody, Liszt. She was heartily applauded for her brilliant work.—*Brooklyn Eagle.*

Mme. Marie Pickell de Levenoff, the French pianist, gave a recital in the ballroom of the Hotel St. George last evening, and greatly pleased the fashionable audience which gathered to hear her. Her selections showed a wide range, and gave the performer ample opportunity to display her versatility. First came Mathias' sonata in two movements, and after that compositions from the works of Tausig, Weber, Mendelssohn, Grieg, Ketten, Lenorand, Godard, Chopin and Liszt. Of the latter's works Madame de Levenoff played the Eighth Rhapsody. The distinguishing characteristics of this artist are a refined imagination and a soft and graceful touch.—*Standard Union.*

A piano recital was given last night in the banquet hall of the Hotel St. George by Mme. Marie Pickell de Levenoff, which attracted a large and appreciative audience, as the recital was of a higher order than usual. Madame de Levenoff is a graduate of the Paris Conservatory, and her repertoire included both classical and operatic gems, which she executed with equal facility and thorough knowledge of the different compositions. Mme. de Levenoff has a clear finger technique and a warm tone of gradation, which showed an absolute finish to all of her work.—*Brooklyn Citizen.*

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Leading Artists ONLY.

Personals.

Another Engagement for Franko.—Sam Franko, conductor of the American Symphony Orchestra, will lead the orchestra at the Lyceum Theatre, beginning on Tuesday evening.

J. Ardma Donaghey.—J. Ardma Donaghey, the baritone, gave a recital on Friday evening, November 19, at 365 Fifth Avenue. He was assisted by Carrie Roma, Mrs. Frank Leslie, Mrs. Crandell, and Mr. Mather and Mr. Quinn.

Florence Terrel.—Florence Terrel, the successful young pianist and pupil of Alexander Lambert, has been engaged to appear in Boston on November 27, at Madame Sembrich's concert. She will play the Henselt concerto with the Boston Symphony Orchestra.

Jean Gerardy and His 'Cello.—They both arrived Saturday, the former considerably more valuable than when he appeared here in 1894, and the latter worth \$10,000, so it is said. The young virtuoso—he is not yet twenty—will play next Sunday at the Metropolitan Opera House.

Arabella Duncan.—The solo position of the Presbyterian Church of Summit, N. J. (A. L. Barnes, organist), has been filled by a pupil of Theodor Björkstén. Miss Duncan was selected from among a large number of applicants. Her voice is a soprano of pure quality and great carrying power, and she sings with taste and expression.

Louis C. Elson.—The dates of the engagements of Louis C. Elson for the remainder of this month and for December are as follows: November 29 and 30, Toledo; December 1 and 2, Saginaw, Mich.; December 3 and 4, Toledo; December 6, Columbus, Ohio; December 7, Granville, Ohio; December 11, Nashville, Tenn.; December 13, Atlanta, Ga.; December 14, Augusta, Ga.; December 16, Savannah, Ga.; December 17, Wilmington, N. C. In January a trip to Cornell University, St. Louis and the West is to be made.

A Pupil of Magda Buedel.—At a concert given in the Methodist Episcopal Church, corner of Linden and Ocean avenues, Jersey City, Clara Schiner, a pupil of Magda Buedel, carried off a large share of the honors. From the *Greenville Herald* the following is quoted:

Miss Clara Schiner, a pupil from the studio of Mrs. Magda Buedel, was the distinguished feature of the concert, and deeply impressed the audience with her brilliant execution of the "Shadow Song" from "Dinorah," and "Angels Ever Bright and Fair," by Handel; most attractive is her beautiful and large range of voice and distinct enunciation.

Franz Kaltenborn Organizes an Orchestra.—Franz Kaltenborn's Sextet and Quartet have met with so much success that this energetic violinist has worked up a new plan which promises to be most excellent. There being a demand for small orchestras for out of town choral society concerts, Mr. Kaltenborn has specially organized a small orchestra for that purpose, to be known as Kaltenborn's Choral Club Orchestra, and which is made up of the best men from the Seidl Orchestra. This orchestra will also be under the management of Mrs. Louise B. Kaltenborn.

Louis G. Muniz.—Mr. Muniz takes a pardonable pride in claiming the discovery of a true and practical method for the development of the singing voice. He has been a deep thinker and investigator and a constant student of various methods. He has deduced from the musical rules taught by piano teachers much that was useful in forming his own ideas as to the best way to solve certain physiological problems connected with the voice. His experience as an accompanist and as assistant to vocal teachers has greatly aided him in developing his own method.

Gertrude May Stein.—The gifted contralto Gertrude May Stein will leave this country in the spring. She has signed a three years' contract to sing leading roles in the Opera House at Mannheim, Germany. Miss Stein's winter engagements will keep her up to the time of sailing. She

sings this week with the Boston Symphony Orchestra. On December 2 she will be heard in Gluck's "Orpheus" with the Boston Apollo Club. The Choral Symphony Society has engaged her for concerts in Watertown, N. Y., and in St. Louis. In the second week of January she sings in five concerts with Yaaya, and later still in Denver, Milwaukee, Ypsilanti and Cincinnati.

Howard F. Peirce.—The piano recital which Mr. Peirce will give on the afternoon of December 1 in Carnegie Chamber Music Hall will be his first appearance in New York. He has, however, played successfully in many of the Western cities and in Boston, where his two appearances with the Kiesel Quartet were highly praised by the critics.

He was a pupil of Rheinberger and of Josef Giehl in Munich, and later studied with the great pianist and teacher Buonamici, in Florence. The interval since his return from abroad has been spent in teaching and in hard study preparatory to entering upon his career as a concert pianist.

His recital next Wednesday will be under the management of Remington Squire.

The Apollo Club.—The appended notice from the *Pittsburgh Chronicle* refers to a concert given in Carnegie Hall by the well-known Apollo Club:

The Spiering Quartet, Mme. Johanna Gadsby and the Apollo Club proved a strong attraction, and last evening Carnegie Hall was full almost to the last seat with the members of the club and their friends. Gadsby, who was such a favorite here during the German opera season, scored a triumph in last night's concert. Every number was encored, and each encore created an appetite for still another. Damsch's "Brook Song," from the "Scarlet Letter," a selection with a strong Wagnerian flavor, was the singer's first essay, and on her second appearance she sang a trio of ballads—Franz's "Welkommen Mein Wald," Lassen's "Springtime" and "When Katie Tuned the Old Guitar." The range between the first and last selection was comprehensive, but Gadsby's genius embraced each class, and she sang each number as though her strength lay in that splendid direction, and the house went quite mad with enthusiasm. Not a little glory fell to the lot of the accomplished August William Hoffman, who supplemented Gadsby's efforts with the skill that marks the true musician. The club gave Hawley's "Bugle Song" with fine effect, and brought the program to a close with two very clever numbers—a madrigal, by Max Spicker, and "Three Words," a dainty little piece from the pen of Horatio Parker. The assistance given by the string quartet, an excellent band of artists completed a delightful program.

Cedar Rapids College of Music.—The faculty of the Cedar Rapids College of Music gave a concert on October 25, which was a great success, and which satisfactorily proved the ability of the entire corps of teachers. The program is appended:

Duo, two pianos, Pas des Cymbales.....	Chaminade
Mr. and Mrs. Wm. J. Hall.	
Reading, To-morrow at 10.....	Perry
Miss Alice Mary Skinner.	
Quartet, op. 70, E flat.....	Jadassoh
Schmidt String Quartet and piano.	
Vocal—	
Come Sweet Morning.....	Old French
I'm Wearing Awa.....	Foots
Mr. Hall.	
Piano, Scherzo, B flat minor.....	Chopin
Mrs. Sara Sayles Gilpin.	
Quartet, op. 33, No. 2.....	Haydn
Schmidt String Quartet.	
Vocal—	
Loch Lomond.....	Old Scotch
Good Night.....	Ruifrok
Mr. Hall.	
Piano—	
E flat Etude.....	Liszt
Valse le Bal.....	Rubinstein
Mrs. Gilpin.	
Violin solos—	
Romance of Rubinstein, op. 44.....	Wieniawski
Scene de la Caarda.....	Huby
Mr. Jacob Schmidt.	
Reading, The Tenor.....	Bunner
Miss Skinner.	
Trio, D minor, op. 33.....	Reissiger
Messrs. Schmidt, Hikas and Hall.	

C. C. Muller.—The new quartet by Müller, dedicated to the ladies of the Harlem Philharmonic, which was given a first production by the Dannreuther Quartet on November

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Nov. 11th.	Prof. Waldo S. Pratt, Scope of Music History.
Nov. 18th.	Mr. John C. Griggs, Mystery Plays and Passion Music.
	Medieval Hymns.
Dec. 2d.	Mr. H. E. Kreibitz, Classic and Romantic Music.
Dec. 9th.	Mr. C. S. Skilton, Sonata-Symphony Form.
Dec. 16th.	Miss M. G. French, Dance Music.
Jan. 6th.	Prof. G. C. Gow, History of Notation.
Jan. 13th.	Miss K. S. Chittenden, Scanning of Melodies.
Jan. 20th.	Mr. L. A. Russell, The Relation of Speech to the Voice in Song.
Jan. 27th.	Mr. W. J. Henderson, Modern Oratorio.
Feb. 3d.	Mr. Griggs, German Songs and Ballads.
Feb. 10th.	Dr. Chas. Cuthbert Hall, Worship Music.
Feb. 17th.	Dr. F. Landon Humphreys, Church Music in England.
Feb. 24th.	Dr. H. G. Hanchett, Melodic Development.
March 2d.	Mr. R. H. Woodman, The Organ.
March 10th.	Mr. Griggs, Opera in France.
March 17th.	Miss May Hurlburt, Modern French Composers.
March 24th.	Mr. Dudley Buck, The Composer's Point of View.
March 31st.	Prof. Gow, Development of Tonality.
April 7th.	Mr. Griggs, Mozart.
April 14th.	Mr. A. R. Parsons, Wagner.
April 21st.	Mr. F. H. Potter, Italian Opera.
April 28th.	Mr. Griggs, American Song Writers.

This course is open to the public at the nominal rate of \$5.00.
For season tickets and programs apply at 21 East 14th Street.

18, met with marked approbation and will doubtless be heard again in the near future. Mr. Müller, a man of great reserve and sincerity of purpose, is an indefatigable worker and this new composition indicates his knowledge of his art.

Fergusson.—Among the leading artists to appear with the Buffalo Symphony Orchestra this season is Geo. W. Fergusson, the famous baritone, who sings on February 24. He sings also with the Mozart Club, of Pittsburg, on February 25.

F. W. Riesberg's Free Organ Recitals.—The first will occur next Tuesday, November 30, at 4 o'clock, at Rutgers Presbyterian Church, Boulevard and Seventy-third street. Miss Maud Powell, violinist, and William H. Rieger, tenor, will assist.

Heinrich Meyn.—Heinrich Meyn has been engaged for the leading baritone role in the new operetta of "Daphne," by Meg Merrington and Mr. Bird, of Boston, which is to be produced by Albert Morris Bagby, in his first series of entertainments this season at the Astoria. The date of the performance will probably be December 18 or 20. Mr. Meyn will also be heard in Passaic, N. J., on November 29, and in his own recital in this city on December 14.

Francesca Ornstein.—The Sunday afternoon musicales at the studio of the talented pianist Francesca Ornstein, which were enjoyed last year by her friends, are to be repeated this season. Musicians have always recognized the value, as an educational factor, of a thorough knowledge of chamber music, and it is the chief aim of Miss Ornstein, in giving these informal musicales, to make her pupils acquainted with the masterpieces of this genre. Apart from their regular studies they are thus afforded a valuable opportunity in ensemble playing with well-known professionals.

Miss Ornstein is herself a fine musician and has studied under the best masters of Europe. She now ranks among our prominent teachers and her reputation will doubtless be greatly increased by her present progressive methods.

Ernest Gamble.—The young basso profundo, Ernest Gamble, will make his first New York appearance with Seidl at the Metropolitan Opera House, Saturday evening of this week.

Mlle. Alice Verlet.—The popular Belgian soprano, Alice Verlet, of the Opéra Comique, Paris, sings Saturday evening with the Seidl Orchestra at the Metropolitan Opera House. The concert is being given for the benefit of St. Mark's Hospital.

An Array of Talent.—The enthusiasm that has marked the Sunday night concerts at the Metropolitan Opera House will probably suffer no diminution next Sunday evening. The opening concert of the winter series under Seidl's direction will take place then, and there will be an array of talent such as is seldom in evidence, even in New York—Ysaye, Plançon, Pugno, Gérardy, Van Cortlandt and others will appear, M. Plançon singing for the first time this season. The orchestra will be increased, and altogether the occasion will be worthy of the New York music loving public.

WANTED—A few select pupils for one day in the week by a vocal teacher engaged in private school during the balance of week. Special attention given to the eradication of physiological defects, and the remedying of acquired faults. Highest reference. Address Voice, care MUSICAL COURIER, New York.

WANTED—Soprano, dramatic and statuesque; Wagnerian roles; private; for illustration and demonstration; studio work which may lead to public engagements. Send photo and repertory, as well as record. Salary satisfactory if work can be done. Address Wagner, care MUSICAL COURIER, New York.

J. Henry McKinley.

FROM the time J. Henry McKinley first appeared in New York he has been steadily winning public appreciation, not only by reason of his clear, strong and sympathetic tenor voice, but by reason of the excellence of his method and the beauty of his interpretation. No artist is able to express what he does not feel himself, and unless he has culture, refinement and indeed an all-round education he cannot meet the present exacting demands of oratorio and solo singing.

Those who have always known Mr. McKinley easily understand why he has so rapidly and steadily reached his present high position in the world of music. His success is one of indisputable merit, the result not merely of natural endowments, but of steady, unflagging industry. Mr. McKinley has never been known to slight any point that could add musical dignity or beauty to his interpretations. His appearances with the Oratorio Society in New York, and in oratorios and festivals throughout the United States and Canada, with the Calvé Concert Company, as soloist at the National Saengerfest in Philadelphia, in London with the London Symphony Orchestra, and recently before an audience of 15,000 at the opening of the Ocean Grove Tabernacle, and other equally important appearances, attest the demand everywhere for his musical skill.

While his dramatic feeling is plainly shown in oratorio his versatility is particularly manifest in the list of songs which he is able to present at song recitals. Few who have heard him will be apt to dispute the assertion that he is one of the few superior tenors of whom America can boast. Mr. McKinley is now engaged for a tour with Nordica.

Pauline Viardot-Garcia.

FROM FRANZ LISZT'S PERSONAL RECOLLECTIONS.

Translated from the original German by Katharine Evans von Klenner.

(Continued from last week.)

During this time she appeared in two roles—as Norma and as Rosina—at the Court Theatre. She is just as accomplished in the former as in the latter. On whatever stage of Europe on those two evenings those operas might have been represented there is none that did not have to envy us the first Norma, the first Rosina. Who, indeed, could excel her in the pathos with which she rendered the tragic and ever touching part of the Druid Priestess? True, in this scene the singer as well as the composer are supported by the acceptable libretto, which may be considered the best in the series of more recent operas. Borrowed from the tragedy by Sommet, an earnest, high aspiring poet, whose "divine épopée," with its daring subject, its beautiful diction and ingenious images, has alas! too soon fallen into undeserved oblivion. The libretto of "Norma" contains situations of inexhaustible interest, which perhaps will not abate even when the musical form in which they appear now will be removed from us so far that we will contemplate them merely according to their psychological relations.

There will always be women who vow themselves by religious oaths to perpetual virginity, and they may be also destined by their fate to represent political characters. Love will always possess the power to move women to perjury to their vow, their belief and their country. Jealousy will always grow more feverish the more passion is criminal. When the contrast between the naive, youthful feelings of a heart scarcely opened to life, giving itself over unconsciously to sorrow and rapture, and between love, nourished by suffering, shame and sacrifice—if such

contrast is touching then it will always deeply move us. Motherly fear struggling with loving despair will always touch women's, and even men's, hearts. For who could remain cold when a woman, honored as a prophetess, as a queen, chooses shameful death not to see herself abandoned by her beloved?

The prayer to the chaste goddess Mrs. Viardot sang with an expression so full of repentance, so deep, so heartbroken, that we were immediately raised into a sphere of feeling such as we never had experienced in this first scene, and this feeling, swelled by the peculiar charm of her rendering so immensely, that her voice, like the pulsations of the priestess' heart, was heard above all others. Her duet with Adalgise was woven through with cadences that gave a brilliant relief to its colloquials at different moments. In the final trio she succeeded especially by the peculiar, sorrowfully pathetic manner in which she intoned the words, as if interrupted by suppressed sobs. For the anxious, despairing life in the second act she found the most touching, peculiar accents in long-drawn notes, in wrathful cadences and mocking thrills of passages, until she rose in the last scene with the words: "In this hour * * * to the highest realm of tragic earnestness. By new and finely interpreted acting, by noble and proud mimetic power she completed and supplied her representation with wonderful eloquence. The interest of these last moments she was able continually to heighten, until she sees un hoped-for tears on her father's hand, and, as she finds him moved and touched by her immense misfortunes, unites with a convulsive movement his hand and that of Severus on her heart, and, as if she wished to snatch from life one more joy—a joy hitherto considered impossible—by this reconciliation, due only to an inevitable death, impetuously requires the veil of mourning to wrap herself as a repenting victim, composed and resigned, into its folds, and to bear the last gift of life unprofaned to the grave.

(To be continued.)

Bloodgood.—The great contralto Katherine Bloodgood sings at Wilkesbarre, Pa., this week with the Concordia.

Arion to Visit Europe.—The New York Arion Society proposes to visit the Paris Exposition in 1900, and will give a series of concerts, singing with English text.

E. C. Towne, Tenor.—E. C. Towne, the well-known tenor, has been engaged for the production of the "Golden Legend," by Sullivan, which work is to be given early in the spring by the Vocal Society, of Cleveland, Ohio.

Shannah Cummings.—The well-known soprano Shannah Cummings is now holding the same church position which Clementine de Vere occupied so long. We publish this fact, owing to the numerous inquiries in regard to the matter.

Harry J. Zehm, Organist.—An organ recital by a new organist, a pupil of Guilment, Harry J. Zehm, will be given in Mendelssohn Hall, in West Fortieth street, on Thursday, December 2, at 8 o'clock. Mr. Zehm will be assisted by Miss Katherin Hilke, the soprano, who will sing several selections especially adapted to organ accompaniment. Mr. Zehm studied for five and a half years in the Leipsic Conservatory and one year with Guilment. He has only recently returned to this country.

Jacoby at Newark.—Mrs. Jacoby, the contralto, who sang at the concert of the Arion Society, of Newark, on Monday evening, had double recalls on the singing of an aria from Thomas' "Mignon" and was compelled to repeat it.

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THE INFLUENCE OF THE PRESS.

UNDER this title the *Evening Post* of last Saturday published a very exhaustive editorial to illustrate that the New York and Chicago daily papers had within fifteen years lost their former influence upon the public mind, the fact of the last election being chiefly certified in evidence. Every daily of Greater New York was opposed to Croker and Tammany and Tammany was triumphant; every daily of Chicago was opposed to the late Carter Harrison except the paper he then owned, the *Times*, and he was triumphantly elected. These are the two emphatic disclosures of the impotency of the daily press, and the *Evening Post* attempts to reason out that the loss of the former prestige and power is due to the Dana system of journalism, with its satire and stoicism, on one side, and to yellow journalism, with its daily falsehoods and sensationalism, on the other.

The *Evening Post* possibly proves too much, for if the public has been educated to distrust the daily press that press has influenced the public in that very direction. The daily papers do not attempt to mislead the people, for they have educated them beyond that; the public has been taught by the press that the press does not propose to be believed. The daily papers have on their own authority pronounced it unnecessary to be believed, and the public therefore believes in accordance with the axiom of the press—not to believe what it utters.

The two municipal elections are merely the hands that show the way. In all parts of the Union daily papers have been urging the people to reform their municipal governments. There is not to-day one large city with a reform city government, as it is called. All the cities of dimension are governed by partisans, the reform candidates having been beaten years ago.

Are there not deeper reasons than this given by the *Evening Post* in its unceasing diatribes against municipal partisanship? Has that paper forgotten the failures of Plato and Dion at Syracuse, where ideal government was proposed in place of practical politics, and where those great men failed in their repeated attempts as ignominiously as the local reformers in the United States failed? The people of Syracuse were not prepared for ideal systems; they did not understand them. Plato came within an inch of losing his life, and Dion was subsequently assassinated, and both, as we know, were exceptionally rare and pure minded men.

We do not assassinate here yet. We have tried it in a few instances, and it was too ridiculous, for in one case it was a drunken actor and in the other an idiot who bungled into it. Political assassination is not necessary to do away with politicians here; the trusts arrange it more complacently and with less friction, and the trusts are the people. There is no difference between the trust of the Standard Oil and the trust known as the Brotherhood of Locomotive Engineers; no difference between the Sugar Trust and the trust known as the Knights of Labor.

We have invented in this country the Trust system, and elaborated it until it is now applied even to National as well as Municipal government. It was a trust or syndicate that was organized by Hanna to nominate McKinley. It is trusts that conduct the affairs of the municipalities. One trust or set of trusts against another or another set. Seth Low was an organized trust. Platt controls trusts. Tammany runs numberless trusts, and the people select the Tammany trust in preference to the others, because the people want the Tammany trust. In democracies the people get what they want. The corollary is fixed. What they have is what they wanted, but it must always be a trust in this land, because first and foremost before they want anything else they want the trust.

The milk trust brings us the milk and the flour trust furnishes the bread in the morning. The daily papers we read are printed on paper made by the paper trust, and the type is set by the typographical trust. The car we take to our offices is owned by a street railroad trust, and the men who man it belong to a labor trust. Our telegrams are sent out by a telegraphic monopoly or trust, and our freight is handled by trusts. We ride under the auspices of trusts to the various cities, sleeping in berths owned by a trust.

Even the hotels we live in are verging toward trusts, and the theatres we visit in the evenings are already old trusts, as the programs printed in each city are controlled by a trust. Even the scene shifters and the musicians are members of trusts. The cocktail we drink between acts is furnished by the whisky trust, and the cigarette is made by a trust.

The city gas works, water works, railroads, public works, telegraphs, &c.,

are owned and operated by trusts, who also own the newspapers. All these combined influences urge the citizen toward the trust; and as the trust is threatened by what we call reform, the people refuse to tolerate it because the people want trusts and not reform. When they then read the papers and find them preaching reform, they know that the preacher does not mean what he says, because he does not act as he preaches, and they continue to adhere to their pet idea—the trust. The daily press has not lost its influence. Nobody believes what it says; that's all. Nobody wishes to, particularly when the press preaches against the trusts which the people want and which the daily papers are. It is all very simple after you know it.

IMMORTALITY AND THE BIRCH.

IT'S a funny world.

Here in this blessed democratic land, even the pedogogues—whose main talent is for birching the wrong end of boys—yearn for "distinction." And in a way they attain the distinction of the barber—who is a "professor"—by calling themselves "professors."

Now, however, they are on a new quest for "distinction"; they are going to form themselves into a band of "American Immortals" on the lines of the French Academy.

This academy is to have its centre in this city, but its influence is to spread over the towns of Boston, Philadelphia, Washington, Albany, Skidsville, Mass., Manunka Chunk, Pa., and other Eastern communities, and will even take in such waste places as Chicago, Cincinnati, and St. Louis. The plans have been mainly the work of Prof. Charles Sprague-Smith, who lectures on Scandinavian romance and other topics of the day.

The following "professors" have formed a society with this object in view. The prospectus reads:

The society rests its entire work upon the recognition of the unity of all literature, and that only through the comparative study of its supreme monuments can the truths as to life and as to art forms, which literature interprets become known. Upon this foundation it aspires to build a literary institute adapted to American needs and conditions that shall confer all the benefits upon our language and literature which the French Academy, and the Sorbonne on its literary side, afford to those of France, while avoiding the dangers of overcentralization and formality. Already strong in numbers and in the earnestness of purpose of its members the society invites all lovers of good literature, all who aspire for our country the worthiest attainments in this field, to membership and active co-operation.

So far the "professors" who feel that they are entitled to membership in the Band of Immortals are:

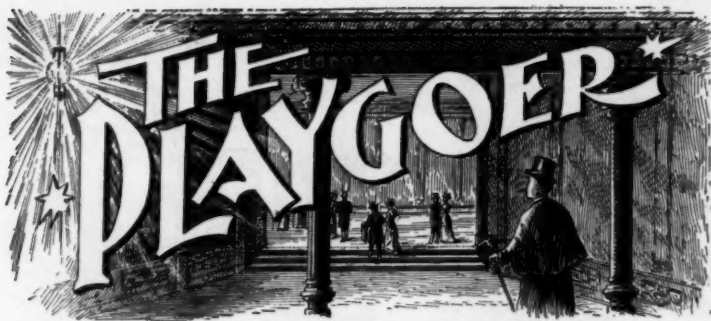
- "Professor" Thomas Wilson.
- "Professor" N. S. Shaler.
- "Professor" F. Wells Williams.
- "Professor" C. R. Lanman.
- "Professor" C. H. Toy.
- "Professor" Thomas Davidson.
- "Professor" A. V. W. Jackson.
- "Professor" Talcott Williams.
- "Professor" Charles Sprague-Smith.
- "Professor" D. G. Brenton.
- "Professor" Adolphe Cohn.
- "Professor" Luis A. Baralt.
- "Professor" Kuno Francke.

This is all very well. But where is "Professor" Branded Matthews? Surely the Branded Matthews should be in this pretty lot of school teachers, dancing masters and birchers of the unintellectual end of boyhood.

Of course if these nobodies want to get together and call themselves professors or immortals—if they wish to write after their names the Pickwickian letters A. S. S.—they are perfectly free to do so. Still THE COURIER will make one suggestion:

If they really wish to be distinguished let them do something worthy of distinction.

They might possibly succeed, and in any case failure would not be disgraceful.



I FIND this paragraph in the last number of the *Mercure de France*—the best of all modern reviews:

"THE MUSICAL COURIER.—Depuis quelque temps déjà ce journal, essentiellement musical, publie un supplément littéraire et dramatique d'un réel intérêt. Les pièces nouvelles, jouées à Paris, Londres, Vienne, Berlin, y sont analysées: on y trouve de nombreux renseignements, des anecdotes, des mots méchants recueillis un peu partout sur des personnages célèbres de tous les pays. C'est une publication d'un cosmopolitisme étonnant."

Merci beaucoup!



I write of May Irwin—I would fain write coldly, as Schiller wrote with his feet in a tub of iced water; but I do not know.

I love May Irwin.

She is so vast and cordial, so opulent and gay, so joyously vulgar! Her copious person radiates joy.

You remember her shining little eyes; that mouth so large and generous and elastic; the little baby nose and the serene brow; and then her figure—I'm sure it is all her own!—all round, so round that one would have liked to pat it as one pats a good, fat Dobbin of a horse; you remember.

And then—

May Irwin has a good voice, such a joyous, purple little voice—like a nightingale piping out of a pound of butter. She knows how to talk. Her articulation is irreproachable—in its way. In naturalness of diction she could instruct every actress playing in New York today.

You recall the gestures of those short, plump arms—so few, so droll!

Upon my artistic conscience, I assure you May Irwin is a very great artist; her perfect tranquility, the reticence, the minimum of effort, the sobriety of means and the puissance of effect—these are the broad arrows of fine histrionic work.



To-day and in New York fine histrionic work is to be found only in the music halls and the independent theatres. Now the Bijou is not a music hall. I dare say Mr. Sire will be shocked to see them linked in a sentence. And yet for the time being May Irwin has lifted the Bijou Theatre out of the ranks of the "legitimate"—dear Lord!—into the joyous sincerity of the music hall.

All up and down Broadway stand the temples of dramatic dullness—just imagine May Irwin shaking up the dry bones of the Drewish drama!—but the Bijou shines like a good deed in a naughty world.

I used to think that true philosophy consisted in riding round a circus ring on a white horse, now and then leaping thoughtfully through paper rings. But I do not know. There seems to be a finer quality of philosophy in hearing May Irwin sing nigger songs. There is exquisite cerebral satisfaction in hearing her sing about

That frog uv mine,
Allus gettin' inter trouble, jes' to pass de time.

Her new play?
It is the "Swell Miss Fitzwell."

I'll tell you all about it after a bit; at present I wish to discuss the genius of the play and the genius of May Irwin.

Alors?

The play is a burlesque.

It is a shrewd, biting, Aristophanic burlesque of the modern play that passes as the "legitimate" comedy. It is a take-off—the deep damnation of the taking-off—of all the unreal sappy little plays that are drooling their dull



ways through the Broadway houses. It burlesques not only the modern affectations of love and society, but as well—and quite as pitilessly—it burlesques the modern dramatic methods of the little modern play-makers. Oddly enough, too, Mr. Du Souchet (the author) is a literary parodist and he has gayed (with excellent wit) the modern playwright's "prose."

It is sheer laughter from beginning to end, but it is deuced clever burlesque, too.

When laughter makes for edification it is well.

It was the opinion of Mr. Peter Putty in Foote's farce.

It would be absurd to tell you the story of the "Swell Miss Fitzwell;" you shall see the play for yourself, and then the story is nothing—it is all in the way the thing is done.

The music halls (and independent theatres) are the only artistic expressions of the age—let us add May Irwin; it is an aesthetically satisfactory trinity. We may leave the "legitimate" for the bourgeoisie, the Harlem flatters and those who wear overshoes.



May Irwin, I have said, has that fine histrionic talent which is the outcome of perfect tranquillity. She never strains after an effect. She is never artificial. She hews close to the realism of the character. Indeed so frugal are the means she employs and so absolute is her effect that there are only two actresses of the day with whom she can be compared—Duse and Maggie Cline. She has the realism of a sketch by Degas—the realism of an impersonation frugally composed by Duse.

But Degas and Duse are folk of Serious Intellect; they are not philosophers (as I am and you) who dream of jumping through paper hoops. And May Irwin is a past mistress of that philosophy—the impeccable philosophy of the circus and the music hall. And so her hodden gray realism is patched with the purple of sheer jollity. The woman simply reeks with it.

She belongs to the Aristocracy of the Joyous Vulgarians.

And so I bid you see the "Swell Miss Fitzwell"—it will arride you with laughter—and then you know it is art, so far above the smug gentilities of the romantic drama and the sappy Harlem flattism of the Frohmantic drama, that—

Here is the cast:

Marquis de Cagiac.....	William Burress
Count de Cagiac, his son.....	Ignacio Martinetti
Countess de Cagiac, known as Miss Fitzwell.....	May Irwin
O'Donovan Dugan, the count's partner.....	Joseph M. Sparks
Rudolph Kleinagle, a professional witness.....	Charles Jackson
Louise Laredo, M.D., a friend of the countess.....	Alice Johnson
Col. Julio Laredo, a Cuban patriot.....	Ed Mack
Mlle. Guenievie Otello, of the vaudeville Francaise.....	Marion Giroux
J. Robinson Butts, an Oklahoma lawyer.....	Roland Carter
Caroline Maguire, forewoman at Miss Fitzwell's.....	Jane Burby
Sibyl.....	Gussie Hart
Marie.....	Julia Baird
Laura Butler.....	Marcia Treadwell
Nellie Morton.....	Harriet Bond
Clara Thompson.....	Roland Davis
Parker, a butler.....	Ned Wayburn
Janitor.....	George Gelder

It's a capable cast, too; I signal out for my distinguished approval that admirable pantomimist of other days Ignacio Martinetti, Joseph Sparks, of Harrigan repute, Marion Giroux—"ain't she a busy thing!"—and W. Burress.

Strange, is it not? the actor-manager is hardly known in this country. Mr. Mansfield can act, but as a manager (like Hermann, the German) he's sadly to seek. And yet how easy the thing seems in London. Beerbohm Tree, George Alexander, Sir Henry Irving, Cyril Maude, Forbes Robertson; in fact, every actor who has attained any considerable position has his theatre. It is the reward of success. I dare say the British creature is more conservative than the American creature. If he has once taken a player into his favor, he continues to admire him for the rest of his life.

At all events, the actor-manager has done one thing for the English stage—he has given the players a sort of social position. Sir Henry is no longer a *cabotin*; he has the knightly cachet of respectability. Here the nearest approach the actor can make to respectability is to eat his lobster—at the Players' Club! Really there is a difference.

The "Prometheus Bound" of Æschylus, the earliest play of the oldest



dramatist, will be given an elaborate presentation in the Empire Theatre on the afternoon of April 12. This will be its first representation in English.

The paraphrase from *Æschylus* and the choruses have been written by Mr. George Parsons Lathrop, the author of "Elaine" and "The Scarlet Letter." The music of the choruses and the melodramatic accompaniment of the entire play have been composed by Mr. Edgar Stillman Kelley.

Mr. Franklin H. Sargent, who has been so long identified with the performance of Greek plays in this country, will have the entire supervision of this production.

There will be an orchestra of forty under the direction of the composer, and a strong professional cast and chorus will be engaged.

The subscription list for this performance has been opened. Seats may be reserved on application to E. P. Stevenson, Room 145, Carnegie Hall.

This is an admirable undertaking and I wish it all success.

VANCE THOMPSON.

LONDON AT LARGE.

By GEORGE ALLEN.

ONE of the chief attractions of the drama consists in the opportunity it offers of breaking moral laws by proxy. If perhaps you smart under the whip of a deserved slur how your blood tingles to Hamlet's dreams. Have you found the eyes of your best friend's wife too mysterious? Any modern play will serve you up a minced Seventh commandment, or you may be a woman with the craving for power in your veins, then listen to Hedda Gabler and see your life and the life of your lover dominated by a spell you have not the strength to invoke. But there are limits to all things even to the potential wickedness of immature talent, and after a long draught of devil's broth the kiss of nature's water is best. "Nous revenons toujours à nos premières amours" and the good is the first, for, science to the contrary, our first, last, innermost instinct is a prayer to a righteous God.

So again we laugh and love with homely lovers and even wish that unknown boon of happiness to the "Little Minister" and his bride.

Last Saturday evening was the first night of Mr. Barrie's charming comedy. It is a haven of dramatic wholesomeness after the marshes and mists of modern adulteries and dilutions, and one welcomes almost with affection the brightness that lights one home to the manse of the Little Minister. It was enthusiastically, nay, rapturously, received, and one heard suggestive snatches of "braw" and "bonnie" and "guid" through the uproar that reigned in the entr'actes. The Scotch chortled over bits of local color and satire, but the satire was very tender, almost unconscious, more that of the loving mother who bids her little boy "cough for the lady."

The comedy had much better been called "Lady Babbie," for she is the life and the meaning of it all. The Rev. Gavin Dishart is merely the puppet for her playing. Miss Winifred Emery, who takes the part of the Egyptian, is charming beyond measure, and is ably supported by her husband, Mr. Cyril Maude, in his rather meagre opportunities of "Come forward, woman," "Go back, man," "Sit down to tea, I tell you." It must be rather wearying to be beloved of everybody, and yet always have to speak to them with a metaphorical cudgel.

George Alexander has just brought out R. C. Carton's new play, "The Tree of Knowledge," at the St. James' Theatre. Why the play should be called "The Tree of Knowledge" is a Coptic mystery, for of dramatic ignorance it is a striking specimen. There is a Past in it, but a man's this time. A woman with a Past tries to conceal it, and is improper, though perhaps pleasing. A man with a Past boasts of it, and is a bore.

Nigil Stanyon, who appears constantly in new garters, tells Mr. Roupell that in France five years ago he met a beautiful girl. "She had been a governess; she said she was penniless; I loved her, and—well, you understand." Mr. Roupell's brain was equal to the problem, but when he very sensibly remarks that the episode is no barrier to Nigil's marriage with someone else, Nigil's face works, his shoulders heave, and recklessly throwing away the cigarette, which is the prelude to all stage climaxes, he moans:

"One hears much of the penalty men pay who mislead a girl's innocence (one doesn't, but we'll let it go at that), but what should the punishment be for a wicked wanton who lures a man up the Tree of Knowledge?"

Could anything be more banal? The word picture is worse than stupid, it is funny.

Subsequently the beautiful girl marries Nigil's best friend. Nigil, in his virtuous indignation that she should marry at all, resolves to leave his home, but delays long enough to intrude on the lady when she was in the act of running away with Mr. Roupell. He threatens to kill her, and this is the one moment, the only bit of real drama in the play.

"You would kill me! Oh, Nigil, a man at last! If you had only spoken like that years ago I might have loved you; think—I might have loved you, Nigil."

It is Julia Neilson's one opportunity, and she grasped it finely. Then she still tries to go to Roupell. Nigil seizes her and attempts to strangle her with the ribbon of her cloak. But after merely torturing the woman he throws her on the floor with the remark that "You have ruined my life but you shall not stain my soul." Exactly the sentiment you would expect such a prig to express. The husband enters at this moment and the wife throws the whole blame of her dishevelled appearance and morals upon Nigil in order to revenge his meddling Mattieism. The husband has sworn to kill the man who had possessed his wife—a foolish idea—but now he draws himself up and says he cannot commit murder because his friend is "dead." Nigil, after enunciating a few more worthy moral principles, takes himself off, and the wife eventually gets a moment when she can run away with the patient Mr. Roupell, who has been catching cold in the conservatory all this

time. Roupell may be wicked, but he is at least natural, and his facetious rule that "happiness in married life depends largely upon mutual reticence" had much better been followed by the characters in the play, while Belle's last words, "the worst and best of us are fools," should have been its finale.

The Royal Society of British Artists has opened its annual autumn exhibition at the galleries in Suffolk street. I went there through a fog. Trafalgar square shimmering through yellow mists, with globules of light making the gloom grimmer. It was pleasing to come from this to the small galleries all a-glitter with fresh paint, hopes, ideas. The last with a reservation. The striking pictures are mostly diluted ideas, Pre-Raphaelitism, Munich secessionists, Brabazon, with, let us say, three exceptions—Oscar Eckhardt, William Warrener and Julius Olsson. Beyond these there are only a few paintings of substantial interest. Sir Edward Burne Jones' "Christ Upon the Tree of Life," designed in 1892, and set up on mosaic in the Church of St. Paul in Rome in 1893. "The Return of Spring," by F. Cayley Robinson, and the president of the Society, Sir Wayke Bayliss', beautiful interiors of northern and southern cathedrals.

"O Primavera! Bella Madre delle Flore" is the motif for Cayley Robinson's strange painting. Strange, for despite the weak symbolism and wavering Boticelliesques the work is powerful enough in its mere craft for that word. It takes a genius to paint the meaning of things, and Mr. Robinson is not a genius. Here is a grim wall clamped with iron, with the light from one crimson hued room breaking its darkness. In the room sleep a mother and child. Circling round the house are mystic angels, who scatter primroses and sing to their own rhythm. Well! "it's pretty, but is it art?"

Burne Jones' painting is surely decorative, far better suited in its stiffness and scrolls for the medium of mosaic. William Warrener is represented by two small paintings, "A Farm in Southern France" and "Alice in Wonderland." The former is a gorgeous little thing boldly done in yellows and violet. It convinces, if it does not charm, by its screaming color. Anything that has strength, that is not a wavering between what we would like to do and what others would like us to do, is well done. Lastly, Oscar Eckhardt. Oscar Eckhardt is one of the coming people. He is not national. You can see German thought and French technic, but alas! a little, also, of English leading-stringism. His painting, "Artificial Ice," is audacious enough, although audacity in a gray domino, but the water color, "Roses, Roses All the Way," is a gem.

"The Vagabond King" has been moved from the Metropole Camberwell to the Court Theatre in Sloan square, and is having a literary success. The critics praise it, but the public leave it alone. It is a play of lost possibilities. The idea is original, vital, but the result is abortive. Don Pedro XIV., the uncrowned king of Peru, has been brought up by his mother in a mimic court in London with the hope of one day regaining the crown. The play opens with the great night when the result of long intrigue is to be settled. When the cablegram arrives the queen-mother tells the chamberlain to announce the "glad tidings," and when the shouting, sponging crowd of sham royalties and imitation aristocrats leave the audience chamber she tells her son that her words were a lie, and that actually all is lost.

He is glad to be free of the burden of mock kingship and of the chance of real manhood, but the queen now arranges a marriage for him with the daughter of a rich English merchant whose money will supply means for fresh political mining. Neither the king nor the girl, who love each other, are aware that she is nothing more than hismorganatic wife, and he is kept in ignorance of the assistance of her wealth. In two years the crash comes. Wearied by the atmosphere of secrecy and trouble that hangs over the court, bored by his wife's apparent anxiety, the king wastes money like water and love like chaff. He is on the eve of running off to Paris when he hears that he has been supported all this time by his "mistress who is now a beggar like yourself," as the ex-King of Sardinia very rudely and correctly puts it. There is a big scene, he throws away his "crown of straw" and goes out into the world to earn his manhood at the very crisis when the throne may once more be restored to his family.

Good material, is it not? But so fittered and mangled by inexperienced hands that you are more bored than you would be at a play of moderate capacity. Ellis Jeffreys as the Princess Zea of Santorin, and Mr. H. H. Ross as the ex-King of Sardinia, are the only ones in the cast whose acting is at all above the commonplace. Oh that word commonplace, "the commonplace-ness of the amusements of our day." And when the pleasure of the people is such as this to what depths of vulgarity must their vice descend?

What is patriotism?

A thing to make murderers of men. Poor devils' tool! And how they have bejeweled it with the tears and blood of blind, brave Folly!

I know a patriot—a man who is giving his heart's blood, his life's work, his future, all the world holds dear, place, position, wealth, for the country that would hiss him to-morrow and forget him next week. An Irish patriot. What a gorgeous wealth of passion burns in the heart of that people. I was at a meeting of the Irish Club last week for the commemoration of Edmund Burke's centenary. Burke, who, as my Irish patriot rather exquisitely put it, stood for his country in the English Parliament as "Esther in the house of Ahasuerus."

Of course I must not mention Home Rule. It is, as Frederic Harrison, the positivist, delicately said, "a subject that is liable to bring about discussion bordering on dispute." But I have at least given you a new phase in politics. A man, a patriot, a madman, one who throws away the world that he may gain, or haply lose, his soul's desire—the welfare of his country.



THE MINE WHISTLE.

(From the New Orleans Picayune.)

My pa he works up at th' mine,
An' ev'ry morning, rain or shine,
He gets up at 5 o'clock,
An' my ma gets up, too.

Pa eats his breakfus while I'm in bed,
Nen he comes in and pats my head,
An' goes to work. Ma fills his bucket up
'Ith things to eat and a big tin cup
Of coffee, which he makes hot
W'en the whistle blows at 12 o'clock.

An' all the day while pa's away
Ma cleans house, and I'm at play,
An' nen as it gets late in the day
I watch for pa on the wagon road,
'Cause he comes home that way.

And sure enough!
At 6 o'clock the whistle blows,
An' nen we knows
Pa'll be home quick in his dirty cloze,
'Ith smutty han' and suttty nose;
An' ma, she has the supper hot,
An' I puts the wash pan on th' spot
(For ma makes him wash, if he likes or not),
'Ith soap and towel, and brush an' comb,
So pa'll fin' 'em when he comes home.

An' after supper is cleared away,
An' de dishes washed, then pa he'll say,
"Kim here, you divil, an' tell me thrue,
Wot hev you bin doin' this long day, too?"
An' nen he rides me to Dublinton
On his foot, as he wiggles it up on' down
An' tosses an' tickles till I laff.
Oh, I couldn't tell you even half
Of all the fun we have.

An' bye an' bye ma'll say: "My dear,
It's time for bed," an' pa pulls my ear
An' kisses me.
Nen ma grabs me up an' undresses me,
An' nen—nen nex' thing that I knows,
Is wen the great big whistle blows,
An' pa has gone to work again.

THERE is triumphant realism for you! The note of naïveté is wonderful and I warn American poets and Mr. Howells that a new voice has broken forth from the mighty lungs of These States. Walt Whitman, James Riley, whose middle name should be Honeycomb, Eller Wheeler Wilcox—the muse of the sewing machine and the rest must look to their bay leaves, for the unknown genius of the *Picayune* sees life with a wide, speculating gaze. Just consider the tender and unpremeditated beauty of "He gets up at 5 o'clock, an' my ma gets up too."

Let Mr. Kipling with his White Horses, and his red-headed girl (in the meter—I mean "The Light that Failed") beware!

The favorite song of throat specialists is "The Night that Larynx was Stretched."

After Miss Cisneros was exploited to the rim of lunacy by the yellow journals Bettina Gerard was for the ninetieth time picked to pieces, and her career (?) harped upon by press-men and preachers until the girl must have taken to her bed of illness in self-defense. Now Julie Opp, the big girl discovered by brother Dan Frohman, is in the inky toils. The poor girl, who once was a newspaper reporter, must have enjoyed last Sunday's journals for therein she learned of her relationship to "Johnny" Opp, a Bowery saloon-keeper, and other interesting things. Whether she has dramatic talent or no, she should be given a chance and the puffery has been sickening. Under the guise of history she has been dissected until we know the very tooth powder and perfume she most affects. Last night at the Lyceum was to have decided her status as an actress. I remember her first as very fat, then as trained down to a magnificent animal with big eyes that drooped dangerously. At the concert given by Madame Guy d'Hardelot, at the Waldorf, Julie Opp recited "The Birth of the Opal" in an awfully amateurish fashion, but the Ella Wheeler Wilcox crowd raved over the girl's good looks and she was presently translated to England. There she made a hit. In art matters the English judge by the pound, and so Miss Opp—married in the interim—returns to us for home approval. I hope she will get it, but women like Julia Arthur, Maud Adams, Annie Russell and Julia Marlowe must wonder if they have wasted their time working for a decade at their "art" when this new-

comer, calmly ignoring training, walks into the coveted fields of theatrical success. *Nous verrons.*

Here is a new Acton Davies story:

And here's another Daly legend. As everybody knows when the company gave its open air performance at Stratford-on-Avon it rained cats and dogs and the performance had to be finished in the theatre, greatly to the chagrin of the statue of Shakespeare which stands in the grounds and which seemed to have shown a great deal of interest in the proceedings. After the performance, as Miss Rehan, heavily veiled and chaperoned by William Winter, was leaving the grounds, the story has it that the statue suddenly came to life and remarked to Mr. Winter:

"I beg your pardon. But your face seems familiar. Haven't I seen you lurking around my stage door—I mean to say my grave—for several seasons?"

"Well," replied Mr. Winter, blushing, "it is true that I have written one or two poems in that vicinity, but—"

"Oh, it's not of the slightest consequence," replied Shakespeare, airily. "What I really wanted to say was to tell you how refreshing it is to me to hear a company of actors who actually speak the English language. Here in England, you know, we have twenty-nine dialects and one Irving, and between them—"

But suddenly Mr. Winter put his finger to his lips, and said: "Hush!" He turned and pointed to the figure of Mr. Daly, who was just approaching.

"There, sir, is the man who is responsible for all this. As a rule, Mr. Daly doesn't converse with actors, but I'm sure he would make an exception in your case. Won't you please speak to him?"

"Speak to him!" cried Shakespeare, haughtily, "why I can't. The man's cut me already."

"Cut you! Why, what do you mean? When? How?" exclaimed Mr. Winter.

"In 'Twelfth Night!'" replied Shakespeare, and straightway he relapsed into a profoundly dignified silence.

There is a good old story of a general whose death was announced in a newspaper by mistake—a circumstance which annoyed him very much. He called on the editor and demanded that a contradiction should be inserted in the next issue. "That, general," was the editor's reply, "is quite out of the question. We never apologize and we never withdraw a statement; but I tell you what we'll do for you. We'll put you in the 'births' next week."

The bitterest sentence Landor ever wrote was in reference to Wordsworth: "Pastiness and flatness are the qualities of a pancake, and thus far he attained his aim, but if he means it for me, let him place the accessions on the table, let that which is insipid and clammy * * * grow into duller accretion and moister viscosity the more I masticate it."

The "Pericles and Aspasia" of 1836 had just appeared, and the lady rushed at him, saying: "Landor, your 'Periwinkle and Asparagus' is a beautiful book, but faith! I have no time to read it."

I find this in *Town Topics*:

Nothing in recent literature is funnier than the letter that Cléo de Mérode's mother has written to the Paris *Figaro* in expostulation against the treatment the American papers accorded the dancer, and the general suspicion entertained of the young woman's private life. This respected parent appears to forget a little incident that occurred in Paris last July, and by no means endowed the lovely Cléo with such a halo of virtue as her mother holds about her. Late in that month one of the numerous Indian princes who attended the Queen's Diamond Jubilee reached Paris en route for a Continental tour after having paid his respects to the Empress of India. His Highness was received by his mercantile European agent, Mr. X., who undertook to show His Highness the sights of Paris, and there being probably no one better capable of acting as cicerone, the Eastern potentate was much amused and delighted. One thing, however, rankled in the royal breast, and he declared to his faithful friend that he could not leave the gay city until he became acquainted with that strange operatic danseuse who, as far as he could understand, was possessed of no ears. Mr. X. responded in true Oriental style that "to (h)ear was to obey," and bringing his unlimited knowledge of the city into immediate play introduced the coryphee in question to the Easterner the very same afternoon, hair, ears and all. The upshot of this was a dejeuner in the Bois, and an agreeable and intimate conversation between His Highness and mademoiselle in a cabinet particulier, during which delectable period Mr. X. had the extreme felicity of rowing the charming mother upon the lake for some three hours under the broiling sun so frequently experienced in a Paris July. Upon the return of the party to the Hotel Continental, His Highness at an early hour of the evening intimated a desire for the withdrawal of the conscientious parent, which the diplomatic Mr. X. with his usual skill rapidly effected. I cannot help regarding this little incident as a curious comment upon the high-toned morality with which Madame de Mérode attempts to inform her recent letter to the *Figaro*.

Sometimes the types play queer tricks. In the *Journal*, last Sunday, this delicate "pie" appeared:

When they asked him where he had been he looked at his questioner and smiled absently, lying in peace under the soft an

"It's all a mistake," he said, is all he would say.
"It's too late now." And that which was to have been Lynn Taylor's
Just two weeks from the danto the barn and found him hanging from
wedding day his brother went ietheart, and there the strange story ends.
a rafter—dead.

They buried him near his swecided that there was nothing more mys-
The village wiseacres have dn foolish impulse which drove the bride-
terious in the case than a sudde
groom away.

History is full of such cases. ngaged to be married. The wedding day
Abraham Lincoln was once e But the bridegroom did not come.
came and the guests assembled. days afterward walking in the woods. He
His friends found him some t he never gave any explanation of his con-
was overcome with remorse, buand he did the same thing again.
duct.

His sweetheart forgave him—e her a good husband.
Then he married her and madere in Kentucky knew Abraham Lincoln's
Some of the women down tht story, and they are saying that if Mary
people and they have heard that he alive now and married, too, instead of
Burns had been patient she mighow of the Kentucky Winter.

The above beats the famous "Elbows of the Mincio." It's lucky the couple
committed suicide.

Anna Held introduced a novelty in her act at Koster & Bial's, in the shape
of a man who impersonates a horse, to whom she sings her song, "Come,
Play With Me."

It should be a jackass.

Sir Henry Irving, at a supper given in his honor by the Arts Club, of
Manchester, recently, said that shortly after Lord Tennyson had been ele-
vated to the peerage the actor remarked: "Look here, Tennyson, I can't
call you Lord." Said Tennyson: "I can't help it; I only did it for the sake
of the boy." Sir Henry added drily that he "rather thought this anecdote
would not be found in the recently published life of Lord Tennyson."

From the *Tribune*:

CINCINNATI, November 20.—A most pathetic death in this city was that at
11 o'clock last night of Miss Clara Hoffman. She was the pride of the Cin-
cinnati Art School, and next spring would have gone to Europe to complete
her studies. About the middle of September she took a rowboat ride with
Bruce Horsfall, a young artist. In the darkness in the middle of the river,
against her pleading, he doffed all his clothing except a bathing suit, which
he had on under his garments, and went in swimming. Miss Hoffman never
recovered from the nervous shock, and died from its effect.

She objected to the nude in art.

Dr. Johnson had the greatest contempt for any book which was not
philosophy or pure literature. Once, when he was visiting Samuel Foote, he
began running over his books, opening the books so wide as almost to break
their backs, and then flung them down one by one on the floor with contempt.
"Zounds!" said Foote, who was in torture all the time; "why, what are you
about there? You'll spoil all my books!" "No, sir," cried Johnson, "I
have done nothing but treat a pack of silly plays in fop's dresses just as they
deserve; but I see no books."

"Pa, what is the difference between a violinist and a fiddler?" Pa: "Any-
where from one to five thousand a year."—*Boston Transcript*.

John Philip Sousa's new opera, "The Bride Elect," will be produced for
the first time at New Haven, Conn., December 29. In the early part of
February, the opera will make its first appearance at the Knickerbocker
Theatre for a long run. The company will consist of Albert Hart, comedian;
Nellie Bergen, prima donna; Christie McDonald, soubrette; Lilian Carll-
smith, contralto; Frank Pollock, tenor; Melville Stewart, light comedian,
and Harry Luckstone, baritone. The company will comprise a chorus of
fifty, twelve coryphées and a military band.

Joseph Herbert, who returned last Saturday on the St. Paul, while in Lon-
don made arrangements with Dr. F. Osmann Carr, the author of the book of
"His Excellency," "In Town," and other English musical comedies, by
which they will collaborate on a romantic opera and a musical comedy, both
of which are to be produced by a syndicate of provincial managers. The
musical comedy will be given in London about January 1.

A touching story has been published in Paris in connection with the un-
veiling in the Parc Monceau of the monument to Guy de Maupassant. It re-
lates to the author's mother, and in connection with her a writer in the *Lon-
don Daily News*, sending his communication from Paris, refers also to a woman
whose literary vanity finds expression in the monument;

The Maupassant monument was unveiled to-day in the Parc Monceau. It
is a monument I shall not say of feminine vanity, but to the vanity of a liter-
ary lady who took a deep interest in Maupassant. She largely subscribed to
the fund for the monument and collected money for it, but on condition that
her own full length portrait should be brought in. Only Maupassant's bust,
observe, is given. It is on a tall pedestal, at the foot of which the lady, in a
dress of the now fashionable style, reclines on a sofa of the chaise-longue
species. Her feet, stretched out, touch the ground. The front of the skirt

is plain, but the back breadths form stiff, deep folds, and are arranged as if
by a femme de chambre. One sees the ruche trimming on the wrong
side edge. The forearms are bare, the upper arms covered with puffed
sleeves. One hand is thrown negligently forward on the back of the sofa,
and the elbow of the other rests on a pillow, while the hand belonging to it
supports the head. It is very unsculptural, and might well be the advertise-
ment in marble of some leading dressmaker. The lady's hair is in the plain
bands that came in last year. Maupassant's bust is a good likeness. The
sculptor has not omitted the full veins in the forehead and temples and the
bull neck. The *Figaro's* interview with Maupassant's mother, which M. Paul
Alexis went to Mie to obtain, must be very unpleasant for two ladies of
quality.

Madame de Maupassant mère, who was wrapped up in her son, told his
literary friend that Guy was to have spent Christmas with her at Nice. He
wrote to her in the preceding July that the doctors told him he must rest
from writing. He had cerebral anæmia from overwork, and yet he said that
in writing "L'Angelus," which he left unfinished, he was as much at ease as
in walking about his room. In November he went to Cannes to tackle
"L'Angelus" again, and to get up steam began an article for the *Revue des
Deux Mondes* on Turguenieff. In order to finish this task quickly, he said to
Madame de Maupassant mère, "You will help me greatly, mamma, if you
read Turguenieff's chief novels, and send me a summary of each in twenty or
thirty lines. To reward you I shall come and 'reveillonner' at Christmas with
you in the Villa des Ravenelles." He loved that sunny villa. It was he who
chose it for his mother. She was waiting for him on Christmas Eve, but in-
stead of Guy this telegram came: "Change of program. Obligated to reveil-
lonner in the Ile Sainte-Marguerite with Madames X. and Y., but I shall see
out the old year and begin the new year with you." What passed at the Ile
Sainte-Marguerite Madame de Maupassant is still puzzled to think, but she
says:

"It is certain that after that accursed reveillon, these two women, one
married and the other a widow, ladies of quality both, and sisters, took the
train to Paris without saying why, though on visiting terms with me. Then
they have never since made a sign, not so much as a visiting card. After
the catastrophe on New Year's Eve, Guy came. He embraced me with
extraordinary effusion, and the tears rolled down his cheeks. However,
there was nothing abnormal in his conversation throughout the afternoon,
though I noticed he was a little 'exalted.' But when we sat down to dinner
he talked wildly. In spite of my supplications he insisted on going to Cannes
that night. Imagine my terror. I could not keep him nailed down. I was
unable through illness to follow him. All I could do was to warn his servant
to watch him closely. I have no idea whether Madame X. and Madame Y.
are still alive."

The following night, New Year's night, the suicidal attempt was made.
The first news of it was received from a local newspaper. What an awful
situation for the poor mother! If anyone had the right to figure on the
monument it was surely this Mater Dolorosa, or a figure to symbolize her.

At the beginning of this year six young men sat one midnight at a table
while the youngest of the company read some incomprehensible, yet
rhythmically arranged words. It was impossible, as he read or rather mur-
mured on, to repress smiles and laughter, yet each one of the six, all "undis-
covered" geniuses could not but recognize that they now had "discovered"
a genius. Especially when they read the work, it was evident that the
laughter was due to the colorless, monotonous delivery.

Since January last a collection of the poems of Ernst Schur, has been pub-
lished under the title

Seht, es sind Schmerzen
An denen wir leiden.

The book may be ridiculous enough to those who merely turn over its
pages, but when one one understands what the author is striving for, our
smiles become smiles of pity.

Ernst Schur is one of those children of a great city who are never young.
Hence his works make an impression of something self conscious to raffine-
ment, and hence may be explained the gray haired colorlessness and the
supermundane audacity of his work.

The "great weariness" of the decadent school is nothing else than a life
too soon worn out, or tainted with hereditary corruption. Schur displays his
morbid tendencies to such an extent that many of his pages seem the results
of temporary insanity; at all events he coquets with insanity to obtain notice,
and the basis of his neurasthenic creations is the very debatable proposition
"Kunst ist Luxus und Krankheit."

Schur has been much influenced by modern painting. He began to write
out of love for the Japanese, and originally dedicated his work to that nation.
The literary influences on him have been Richard Diemel, Alfred Mombert,
with his unpublished chaotic work, "The Creation," and Max Dauthendey,
with his privately published "Reliquien." Add to these Przybyszewski and
D'Annunzio.

The three parts of Schur's book, "Wounds, Mysteries, Consolations," are
representative of three periods of his brief life. The latter leads him in
dangerous paths. It is foolish to become morally indignant, yet from the
quiet poet of his first productions we pass reluctantly to the streets in which
the footprints of commonplace vice are evident. The more we admire a man
of talent the more we warn him against the publication of such moods of life
as must distress even his well-wishers.

Schur's immaturity conceals itself under a cloak of daring mysticism; the
morbidness of his personal disposition tries to play the part of symbolism of
talent, and exaggerates it to nausea. It is easy to laugh at Ernst Schur and
just as easy to repudiate him as immoral.

The Stage Abroad.

IN French theatres the doctor of the theatre has a seat given him for every performance. He must be there every evening to look after the killed and wounded. Naturally after he has seen the same piece a score of times he longs to be elsewhere, and prefers to give his seat to some of his friends. M. Ernest Blum says that when he was a young man, and like all young men loved deadhead tickets, a friend, the doctor of the Theatre Porte Saint Martin, gave him his seat. Just as he was becoming interested in the first act the stage manager rushed up; the heroine had a nervous attack and required medical aid. Blum had nothing else to do but to follow him behind the scenes. In the lady's dressing room he found the manager with anguish depicted on every feature and the lady wringing her hands and shrieking.

"Now, doctor, quick! What's to be done?"

Blum grew as red as a lobster and the perspiration poured from his brow. As he could not say anything he just ejaculated: "Hm! I do not know. Let us see, let us see!"

He took the lady's hand in a wild attempt to feel her pulse. She shrieked more than ever and writhed like a snake.

"Have you poured any water on her head?" he asked.

"Yes."

"And no effect?"

"None."

"Then don't pour any more!"

After this display of medical knowledge he continued:

"Give her a sniff of eau de Cologne."

"Haven't any," was the answer.

"Then go fetch some."

Off rushed the manager and the stage manager, and Blum was left with his patient.

Suddenly she opened her eyes and smiled.

"Doctor," she said, "you are a good fellow, ain't you?"

"Yes, ma'amsele."

"You must be, doctor. Now listen. There is nothing the matter with me. You would have found that out soon. I want a couple of days off. Can't you manage it?"

"Delighted!" he replied, joyfully. "Now, ma'amsele, you're a good fellow, too. I am not a doctor. I came in on the doctor's ticket, so you must not give him away."

By this time the manager and stage manager came back, each with a bottle of eau de Cologne. He told them that it was unnecessary now; the lady was quite composed, and could appear without any danger. But she must have a few days' rest. They made wry faces, but granted the holiday.

* * *

We have recorded already the fight between the houses of Ricordi and Sonzogno, and their stars, Puccini and Leoncavallo; and now the London *Daily News* gives an account of their warfare in Vienna as follows:

There has been a race against time in Vienna between Signori Puccini and Leoncavallo as composers of an opera, "La Bohème," founded on Henri Murger's well-known story. The work of Signor Leoncavallo, the younger and more enthusiastic composer, was accepted early in the summer for the Imperial Opera House, and was to have been performed on the Emperor's fête day, October 14. Signor Puccini made a contract with Mlle Schoenerer, the proprietress of the Theater an der Wien, according to which his "Bohème" was to be played on October 1, but the ponderous institution of the Imperial opera generally delays its first productions, and a Czech opera by M. Smetana, "Dalibor," was last evening's novelty, while Signor Leoncavallo's "Bohème" has been indefinitely postponed. At the final rehearsal of Signor Puccini's work, after the first act, which pleased more than any other, the manageress came to the footlights to explain why the fourth act must be tried after the first. A party of children required for the second act could not, according to the Austrian school laws, leave class before 12 o'clock, and would not be dressed for their parts before 1; so the death scene was sung when we knew nothing of the life which led to such a premature, tragic end. The author of the libretto attended the rehearsal and looked rather gloomy in listening to the German version of his work.

* * *

Catulle Mendes takes up his parable against realism in the theatre. "Verity on the stage," he says, "is the most vain, the most absurd, the most impossible of chimeras. Have anything else, beauty, hideousness, sublimity, infamy, passion, laughter, anything but verity! The stage in its very essence and in all its methods repudiates reality. Every theatre ought to have inscribed over its door 'Leave all reality behind, you who enter here.'"

"Is imagination then to rule alone? By no means. The dramatist must take from real life something that will give his puppets an air of life. Create types like Molière or Shakespeare, but abandon the attempt to make us see a real man or real woman, nothing but a man, or nothing but a woman. As

long as the theatre is lighted by gas or electricity, as long as your sky or your salon is painted on canvas, as long as the spectators dwell in a world of seeming, the theatre is the home of Mendacity, not of Verity."

* * *

These words introduced a notice of a revival of Becque's "Les Corbeaux." More interesting are his views on John Gabriel Borkman and his creator. He confesses that he cannot perfectly comprehend the genius of Ibsen, and thinks that very few Frenchmen can understand it any better. Is Ibsen a creator of personages and dramas which, of slight importance in themselves, have a supreme value by their wide significance or universal humanity? This opinion is refuted by Ibsen himself; he had no symbolic intention in "Ghosts" or "Little Eyolf;" he merely painted the people who lived simply around him. In other words, he is a kind of Henri Monnier, somewhat dim-sighted through gazing through northern fogs. Catulle Mendes has too great an admiration for him to admit this.

A third hypothesis is offered. May not M. Heinrich Ibsen be in spite of his many travels and of the mists and snows; in spite of his hair white as virgin snow—may not he be an extraordinary Puerile Genius, a sort of a Tom Thumb who would be a Shakespeare. Hence his craze for observation, for we know that there are no better imitators than children; hence his transfiguration of what he observes, without wishing it, without doing it on purpose, without knowing it, into a chimera, just as children, with everything they see, everything they learn, everything they spell, will invent or remember some story or other. Give them a course in Morals and they will adapt Kant to a fairy tale. This hypothesis about Ibsen, Mendes confesses, was first formulated by him, but now he discards it like the others.

* * *

The truth is, he continues, that we know nothing of the genius of foreign nations. He himself, though he was at school on the Rhine, and lived long in Germany, doubts about his own enthusiasm for Goethe, Schiller and the dazzling Jean Paul. Between races, even neighboring races, there is impermeability, unless—listen, O Wagnerians—as he wrote in an article on the "Meistersinger" performances in Paris: "There is joined to poetry, music which seduces, ravishes, penetrates the soul; music by which all nations join in a mother tongue, even to being one common fatherland. But yet—I shall explain myself to-morrow," he says.

"One thing is certain, that, although we may not see it ray by ray, there is here a radiant genius all the same. What genius is we do not well know. It is something better than the very good. This something better than the very good I experienced in listening to Ibsen's drama. It is a work of vigorous old age, of gray old age, all flowery with primroses and sad nettle flowers. Evidently I am about to deceive myself, to admire when I ought only to approve, to blame judiciously when I ought to be in ecstasies. What would you have? I am not a Scandinavian."

* * *

Mendes finds the scene between Erhart and Mrs. Wilton, the Bergen cocotte, commonplace and niais; the pair of them have the air of trying to be Parisian.

He finds very touching the relation of Foldal and Borkman, two men of baffled aspirations, and very cruel the quarrel between them, because neither of them any longer believes in the ideal of the other.

There remain, then, only the three leading characters—the two sisters and John Gabriel Borkman. This character is really prodigious. I do not know in any dramatic literature a personage so terribly beautiful. Since I have granted that M. Ibsen has not read Edgar Allan Poe or Hoffmann, since I have not accused the author of "The Doll's House" of having glanced at "Frou Frou," or of knowing by heart "La Revolte," I will not suspect that he has read Balzac's "Mercadet" or Feuillet's "Montjoie"; but if he had read "Mercadet"—well, no matter—he has created a grand, generous lover of power, through gold—a figure justly compared to some gnome rising and enlarging from the gold flaming forge of Nibelheim. He is all the more terrible in a frock coat than in the red tunic of Mime. And his infatuation, the sincerity of his infatuation, the infamy of the punishment, in spite of poverty, in spite of receipt of alms, in spite of his own lies, create a grandeur of which it is given us to see few examples in the modern theatre.

Catulle Mendes does himself honor when he speaks of the acting of his late adversary in a duel—Lugné-Poe: "M. Lugné-Poe was with justice applauded and acclaimed. He can rely on our persevering efforts to serve his theatrical enterprise, if he will introduce us to works as high, as august as the new drama of Henrik Ibsen—that drama which only the despair of ability to perfectly understand it prevents us from admiring."

The Germans are to celebrate the centenary of Baron Munchhausen. This great work is not one of "Anon's." The Hanoverian noble who told those after dinner tales never wrote anything. The author was Rudolf Erich Raspe, a German schoolmaster who took up his abode in London.

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